

DOWN BEAT

CHICAGO, MAY 6, 1946

VOL. 13—No. 10

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THE SQUARE

Operators of the Mosque in Richmond, Virginia, were so excited about the gross of the Tex Beneke band there that they paid off the full \$5,000 guarantee, forgetting they already had posted a \$1,500 deposit. Manager Don Haynes returned the over-payment. . . The Benny Goodmans were waiting another baby at press time. . . Jeff Clarkson, pianist with Les Brown, has a bad finger on his right hand, injured on a ball game.

Latest Milt Gabler date for Commodore has George Brunis on DDT Blues. This we must hear! . . . Jimmy Palmer, previously set by WMA to go out with Jerry Colonna for six weeks, was nixed by the latter, and talk now is about Johnny Bothwell, whom Colonna wants that who belongs to GAC. . . Teddy Powell plans to reorganize next month on the west coast. . . Winchell says the Henry Kings are splitting legally in San Francisco.

Billy Eckstine had a swank opening at the Club Sudan in Harlem. . . Andre Kostelanetz is scheduled for England and Europe in late June, which means cancellation of his Lewisohn Stadium concerts. . . Stuart Foster, TD vocalist, and Pat Kim Loo are a case. . . Junior Collins, French horn, will leave Beneke to join TG. . . Louise King will not rejoin her sisters, but will start playing harp for hubby Alvino Roy.

Wayne King moves into the Jimmy Durante show for the summer, lasting until September 6. . . Lee Cade is working out a band with full symphonic woodwinds, in hopes of an early Hotel Lincoln date in NYC. . . Barney Kessel's combo replaces Eddie Heywood on May 29 at the Three Deuces. . . Buck Clayton, Jack Pleis, Johnny White and Mel Powell all are arranging for Goodman. . . Harry Defino went into Sid Brantley's trombone chair with Sam Donahue. . . ASCAP announces that it has assignment rights from all of its writer and publisher members for television. . . NBC's Phone Again, Funnigan has a band with organ, piano, vibraphone, bass, guitar, trombone and euphonium.

There are a couple of gaping holes in one of the windows at Local 802 headquarters in New York. Arguments must be getting heated. . . Cugat takes his rhumbas back to the Starlight Roof at the Waldorf next week. . . Roy Hamerslag, jazz tenorman for Spivak and also with Powell and Gracie Harrie, out of the business to write insurance.

TD's lead trombonist Bill Stiegel (formerly with McIntyre) switches to radio work in Manhattan with Larry Hall from the Miller-AAF band replacing. . . Jack Palmer, former Vaughn Monroe sideman, is at Dinty's Terrace club in Saratoga, N. Y. . . Both the Opera and the Opera Comique in Paris are shut down, with actors, singers and administrative personnel striking against the National Music Federation. . . Fred Waring broke up his regular Wednesday afternoon sessions with the music contact men. Seems the boys were playing gin rummy, not always for matches, and the gambling drive being what it is—!

Joins Staff

Bill Gottlieb, conductor of a weekly music column in the Post in Washington, D. C., and of record shows on stations WRC and WINX in that city, has joined the editorial staff of Down Beat and has been assigned to the New York office with Michael Levin, who returned to his duties recently after three years in service. Gottlieb also is a war veteran, even more recently discharged.

Gillette, Long Time Lot Rep, May Quit Job

Hollywood—There is a general feeling among musicians on the movie lots that J. W. Gillette, AFM studio representative, who has been a virtual czar of studio musicians since the advent of sound pictures, is on his way out. He was the only important AFM official who did not attend the recent conference between Petrillo and a group of movie producers. Whether this was due to ill health (he recently suffered a mild heart attack) or not, it is felt his absence sealed the issue and he may soon resign from office.

Gillette, a former Local 47 (Los Angeles) president, took over an unparalleled chaotic studio music situation just after the advent of sound in motion pictures. With musicians flocking into Hollywood for lucrative jobs, with the "kick-back" system getting heavy play, local instrumentalists found themselves in the middle. Local 47 officials gladly sacrificed local autonomy in the studios in return for a one-year restriction from the studios of AFM musicians heading for Hollywood. Gillette was appointed AFM rep with complete power. Most musicians believe that he did a good job in bringing order out of the early-day mess.

Gillette has admitted that in his administration of studio affairs he was more interested in spreading the lucrative employment over as many musicians as possible than in securing high earnings for individuals. Observers believe that his biggest mistake has been that of operating his office with inadequate assistance.

If he resigns within the next few months (it is very unlikely that Petrillo will "fire" him) it will be interesting to note that his withdrawal will take place about the time the industry celebrates the 20th anniversary of the introduction of sound to the screen. It was August 6, 1926.

Busy Peggy



New York—The busy Peggy Mann is now heard on the RCA Victor *Swing vs. Classics* show Sundays. Needless to say the former Enoch Light and Teddy Powell chirp takes care of the swing side of the program. She's recorded recently with Goodman, Tommy Dorsey and Ray McKinley—all of which makes for a full schedule.

The Face Faces The Music



Nashville, Tenn.—Sunny Dunham and Beasley Smith didn't mind a little feminine competition on a recent *Dixie Nightcap* airer from WSM here. She was Anita Colby, model, actress and Hollywood producer. Beasley is director of the show and ork leader of WSM.

at what was then the Warner theater in New York City, that the first commercially successful "talking picture", a short featuring Metropolitan Opera stars, was exhibited.

Bothwell Readies Band for the Road

New York — Johnny Bothwell band here, now readying to go out on the road, lines up with: trumpets: Joe DePaul, Marty Paul, Paul Liechter, and John Dillinger; trombones: Jack Carman, Dick Pola, and Herb Randall; altos: Andy Pastore and John Raffa; tenors: Eddie Edell and Marty Carman; drums: Mickey Dagrino; bass: Jimmy Johnson; piano: Buddy Ernelli; arranger: Paul Villepique; vocals: Claire Hogan and Don Darcy; leader and alto sax: Johnny Bothwell.

Bothwell was featured as a sideman with the Boyd Raeburn band before taking his own combo into 52nd street. Nat Lorman will manage, while Claire Hogan is Mrs. Bothwell and used to work with Freddie Slack, Johnny Long, and Randy Brooks. Darcy was with Art Mooney and Boyd Raeburn.

Herd Replaces Lynne Stevens

New York — New Woody Herman vocalist replacing Lynne Stevens is Blossom Deary, from the Songbirds, formerly with Gene Krupa. She joined last month in Minneapolis.

Nobody's Made Dough On 'Rum and Coke'

New York—Jeri Sullivan hasn't received a penny from *Rum and Coca Cola* yet with the returns tied up in New York's federal court. RKO Bldg's brothers Ellis, acting for the West Indian plaintiff don't think she's going to see any of that moo either. Latest report is that the defendant will allege original copyright was invalid since under U. S. law any immoral material may not be copyrighted. Nice question of fact for the jury, eh?

Youngest McCall Dies in New York

New York—Eighteen-year-old Blanche McCall, youngest of four sisters in the group working for Charlie Spivak, committed suicide here two weeks ago.

Trade Buzz On Ellington Switch To Musicraft

New York—Duke Ellington will sign with Musicraft Records upon the expiration of his RCA Victor contract this November, it has been reported from a reliable source. There were no statements forthcoming from either Ellington or RCA Victor heads concerning the long rumored switch. Musicraft authorities could not be reached for comment.

Report of the new contract did not mention the length of the pact nor other details. With Artie Shaw's recent pacting with Musicraft, and securing for himself an unprecedented freedom in his relations with the firm, the Ellington agreement will be watched with interest by the trade.

Ellington originally recorded for Victor in the early 20's, and many of those innumerable sides have become expensive collector's items. Later he recorded for the Brunswick label. About five years ago he switched from the Columbia firm, for whom he had recorded but a few sides, to return to the Victor studios.

The fate of the plentiful Victor supply of old Ellington masters, many of which have been reissued, several more which were rumored to be issued again in album form, is impossible to know. And whether the Musicraft deal will allow the Duke's famous sidemen to record under their own names—as once did Johnny Hodges, Cootie Williams and Barney Bigard—will not be known until the details of the reported contract are published.

Thornhill Sets New Band in N.Y.

New York — Claude Thornhill band, in rehearsal here, is shaping up with a great many of the pre-war Thornhillites. Partial list is:

Trumpets: Rusty Dedrick and Jackie Koven . . . trombones: Bob Jenny and Tasso Harris . . . reeds: Jack Ferrier (out of the Beneke band), John Nelson, Bob Walter, Ted Goddard, and Chet Pardee . . . Billy Exiner (drums) . . . Iggy Shevak (bass) . . . Barry Galbraith (guitar).

Buddy Stewart May Decide to Cut Krupa

New York — Buddy Stewart, Krupa vocalist, expects to hear "Daddy" about the end of June. Still can't make up his mind whether to start out as a single or not, specially since the K&G publishing house (Krupa, Stewart, and Don George) has King Cole all hipped about its *Lyonnais Potatoes and Some Pork Chops*.

Modernaires On Air

New York—Paula Kelly and the Modernaires journey to Hollywood with Perry Como to air the Chesterfield Supper Club. Como is due on the coast for picture work. The Modernaires have been signed for 13 weeks. This marks the third time the group has worked for Chesterfield—first with Paul Whiteman and then with the late Glenn Miller.

Pert Eileen On the Cover

The pert and pretty cover subject for this issue of Down Beat is Eileen Barton, star of her own radio show on the NBC network. The daughter of a music publisher, Eileen first attracted attention as Frank Sinatra's protegee on his air program, later was featured with Milton Berle in his program series. She has played theaters and night clubs, too, and recently waxed *As If I Didn't Have Enough On My Mind* for the Mercury label.

Nice, Huh?



Omaha, Neb.—Betty Cox, who is from nearby Beatrice, Nebraska, came into town 15 months ago for an audition with Paul Moorhead's band, at the Paxton hotel, and has been singing with the outfit since. Customers like, too.

Torme's Mel Tones Record First For Musicraft



Hollywood—While Mel Torme and his Mel Tones run through a number on their first recording session for Musicraft, Bill Burton, the group's manager; Eddy Powell, Musicraft music advisor; and Sonny Burke, arranger and director, look on. The Tones are, left to right, Bernie Parke, Betty Beveridge, Ginny O'Connor (who sings best with bare feet), Les Baxter and Torme. The gals are pictured again, all nice and pretty, at the left.

Spike Will End Tour At Strand Theater

Hollywood—Spike Jones, slated to close Wednesday (8th) at the Trocadero, then goes on a road tour ending at New York's Strand theater. Spike returns to his 14-piece dance ork containing the City Slickers.

New York—Johnny Lesko, tenorman just out of the army medical corps, replaced Stuart Anderson with Randy Brooks, instead of Johnny Glusko, as previously reported.

Leads Band



Norfolk, Va.—The appealing Miss McGuire, Betty it is, makes an eye-filling attraction for a band leader—and that's just what the lovely lady is. She's had her own band for five years now, has hit a successful formula with her all-girl ork. The gals have been at the Southland hotel here.

Big Gate Wonderful Novelty to Jazzmen

Chicago—Jack Teagarden proved once again that he is a musician who likes to blow his horn. And in this era of Artie Shaws and Harry Jameses, a sincere musician like Big Gate is a wonderful novelty. He's the inspiration that young musicians could well follow.

Tea was at the Hotel Sherman a couple of months ago, just last month he played two weeks at the Rainbo ballroom. And, in between—Hot Club sessions, this joint or that—he got in a lot more music.

There probably has never been another great popular jazzman whose playing years equal Jack's decades, and who retains the tremendous love for music Jack will always have. He doesn't play just for money or 'cause it's all he knows how to do—he plays for kicks, and he gets them. There's a man who can smell a session two towns away, and who gets there in time for it. His music is his life, and he plays that way. If Jack Teagarden is in town, and there's a session, informal or planned, it's a better than fifty-fifty chance that he'll turn up, horn in hand, hoping for an invitation to sit in. (All AFM regulations observed, natch!)

One can't honestly blame the James and Shaw boys for sitting out sets between shows to talk finances and big business. And one certainly can't expect them to wear out their lips and creativeness by playing the last couple of sets each evening—you know, the ones after the last coast-to-coast air shot. Their publishing firms, ranches, and blondes are time consuming. After all, music was just the beginning for them. They're capable of much better things. They're big timers now, and who wants to play, anyhow!

Jack Teagarden is wonderful!

Don Richards to Miami

New York—Don Richards goes into the Flagler Gardens in Miami, with 17 men. Richards is the son of Cesare Sodero, conductor for the Metropolitan Opera.



Jack Teagarden

RCA Victor Show Gets Summer Revision Job

New York—RCA Victor's battle of music, with Kenny Delmar and Deems Taylor upholding the so-called jazz and classical sides, gets a summer revision next month when Bob Merrill, the Metropolitan Opera's bobby-sox idol, moves in with Frank Black's orchestra. New format will have one family picking its favorite tunes for each program.

Leader Nabbed

New York—Longtime bandster, John Leader, who fronted the ork at Small's Paradise here, found himself in a police lineup a fortnight ago, having confessed to robbing a subway change booth of \$61, losing it in a crap game, and robbing another booth of an additional \$15. Charges were pending at press-time.

Look Out for Trenet, He'll Make 'Em Worry

New York—Back in 1942, the *Beat* came out of its burrow, leisurely cuffed its shadow for a few moments, and allowed as how "Lena Horne within six months is going to be competition for anybody now on the screen." That was a week before she opened at the Savoy-Plaza Hotel here.

So writing now, a week before Charles Trenet, *Le Fou Chantant* (The Singing Fool) opens at the glossy Embassy club here, it's allowed as how the latest French donation to the singing trade is going to bust things wide open in a very short space of time.

A big husky six-footer with curly blonde hair, Trenet radiates enthusiasm, vitality, and musical ideas in a wonderful combination of English and French (claims he talks the former one day and understands it the next, but can't swing both at once).

Raves About Louis

Known to discophiles in this country for a set of Columbia discs of his own tunes, as well as a batch of fine French movies, Trenet raved on for paragraphs about Louis Armstrong, whose band he had heard here at the Aquarium. Trenet claims that to him Armstrong is the heart of jazz, Ellington the head, and the former Glenn Miller-AAF band a skilled production group.

The singer, remarking on his meeting with Bing Crosby in Paris, said he was a wonderful guy, but had less hair than he had expected. Trenet went on to praise Kern, Gershwin, and other top American songsmiths, adding that this was where the music of the world was being created today.

Called "Singing Fool"

His title of "the Singing Fool" was picked up while in the French army, when he used to sneak into a little joint in Marseilles to sing with the band, wearing a uniform and the crushed fedora which has since become his trade-mark. Seems that the proprietor remembered the famed Al Jolson movie, and Trenet was hung with the tagline.

Trenet is being handled here by Lou Levy, who mentors the Andrews Sisters. The combination of his song-writing ability which has produced over a hun-

Wibbey Fisher Now Has Eight

Davenport, Ia.—Wibbey Fisher, ex-GI, threw up the sponge on his 13-piece crew and went into the Plantation, swank new Mo-line club, with eight men and the Morgan Sisters trio. . . Pat Maynard, just out of the service, now holding down the piano-organ bench at WBBF, Rock Island, Illinois. . . George Sontag, former Orrin Tucker 88'er, Marge Meinert, organist and vibist and Ralph Coates comprise the staff musical combo at WOC, Davenport, with Paul Johnson (ex-Shep Fields bary) and Shirley Mathews handling the vocals. Group is known as the Notables.

—Joe Pitt



Charles Trenet

dred hit tunes in France, and his singing style have him assured of a smart career in this country.

—mix

Good Staging Builds Stella

New York—The Stella Brooks concert at Town Hall two weeks ago proved one thing conclusively: production can certainly enhance anybody's music. Henry Hewes, who has tried several times before, staged this one for Moe Asch of Disc Records, and the results were excellent. A clever program idea, a real effort at decent lighting, no masters-of-ceremony clattering up the stage, and a backdrop framing off some of the stage gave the smallish audience a real break for its dough for a change.

Program, split between love songs and blues, instead of giving titles, classified the tunes according to *Innocent Love* (Finite)—actually 100 Years From Today—and proceeded to categories such as *Sophisticated* (C.O.D.), obviously *Love for Sale*.

Standout points of the concert were Frankie Newton's whisper-mute trumpeting of *Sheik* to open the show, and the *West End Blues* complete with Armstrong introduction by trombonist Vic Dickenson. Only quibble note we had was with Pete Johnson's habit of playing fairly loud piano no matter what the tune, tempo or type.

Miss Brooks herself displays touches of Lee Wiley and Red McKenzie in her singing. The audience seemed to like her style immensely. It might be suggested with hard and soft labial vowel sounds, she learn to duck back from the microphone. The shift in volume was a little startling.

—mix



Stella Brooks and Frankie Newton

June Christy Wakes Up To Find Herself Singing

Chicago—The cute blonde chirping with Stan Kenton's crew isn't up there just for her looks, however a positive quality her s.a. may be. The gal's there to sing—that all concerned have discovered in the twelve months June Christy has



been with the band. And while so many fans and writers are busy naming the Kenton outfit as the band of the year, it wouldn't be a bit amiss to tab lovely June as the vocal find of the year—find, that is, of this and many other a year.

At the moment June is practically back where she started—but only in the geographical sense that she joined the Kenton band twelve months ago while they were in Chicago, at the Sherman hotel. Again the band is here, this time at the Rainbo (opening tomorrow night—plug).

Within those twelve short months the enterprising Christy gal has come a long, long way from where she started. Then she was a complete unknown. Today she's not only one of the most talked about young singers, but many have acclaimed her the greatest singing find in years.

June only stepped into a pair of the biggest shoes in the business when she joined Kenton. She happened to be replacing Anita O'Day at the time. Anita had jumped the band in one of her outbursts and Stan, frantically searching for a replacement who could sing with the same conception, luckily ran across her.

Fit Into Kenton Band

With a taste for the vocal work of Anita and Ella Fitzgerald, June was a cinch to fit into the band. Without affecting her style in the least, she sings like Anita, although lately her preference for the Fitzgerald lass has become increasingly obvious.

June was but 13 when she nabbed her first singing job. She had to talk her family, none of whom know anything about mu-

sic, into letting her sing with a home town band. She got the job through a friend who had seen her dance, her first love, and she's never been able to figure whether the recommendation was a compliment or insult to her dancing ability. She stayed with the band, Bill Oetzel's, for four years, jobbing with them. To several of the guys in that outfit she gives much of the credit for putting her on the right track.

Couldn't Sing "Society"

On a later job she gladly discovered she couldn't sing "society" stuff. The band was bad and she was worse! Things took a decided turn for the better though, when she auditioned with Boyd Raeburn, who had his first great band at the Band Box then. Ginnie Powell was leaving and June got the job.

That lasted for a wonderful four months—then came a siege of sickness—scarlet fever, no less! Boyd meantime landed at the Lincoln in New York City and had to take another gal along.

When she was well enough to work she found she couldn't—the 20% amusement tax was on and the business was in a panic. A short stint with Benny Strong and some club dates followed. During that time she worked at Ye Olde Cellar with Nicky Bliss' fine little combo. Nicky is another whom she pays full acknowledgment to for her success.

Ready To Quit

Just about this time, with more panics doing her morale little good, she was ready to call it quits and pack for home. At this particular moment (and this is not a movie script) she heard

Ten Years Ago This Month

May, 1936

UNHEALTHY DEVELOPMENTS IN NEW YORK: A new local law eliminating doubling has brought on a bit of name calling. . . . *Variety* has decided the fad is over and has dropped Marshall Stearn's *Swing Stuff* column. . . . Gotham's first swing concert efficient and spectacular as it was proved to be such a headache to its sponsors that they have said, "No more, no more!" Even the big names of Whiteman, Bailey, Shaw, Berigan, Marsala, Crosby failed to help. . . . Creditors have closed the doors of N.Y.'s first home of jamming, the Famous Door. . . . Bessie Smith sings at an infinitesimal joint, Art's Cafe. The greatest of them all (for some people's money) says it was Joe Smith and not Louis Armstrong who accompanied her on the records, *St. Louis Blues*, *Cold in Hand*, *Sobbin' Hearted* and *Reckless Blues* on Columbia. This despite Columbia's own cards oftentimes listing Louis as the artist.

CLASS WILL TELL: Cugat likes to play the class spots as frequented by upper strata society because these people who have the sense and experience to know what it's all about can appreciate his music.

LET YUR HAIR DOWN

DEPT: Leopold Stokowski finally consented to step down from the Philadelphia Symphony heights to appear in his first movie.

rumors of Anita O'Day leaving the Kenton band. Stan was due in town soon afterwards and she decided to make one last, all-out effort.

The actual audition was simple. She, quite by chance, ran into Kenton in the offices of the General Artists Corp. He heard the test records she had just made, liked them and hired her on the spot. After so many panics it came almost as an anticlimax.

Favors Ella, Duke

June, who is more sincere in her music than most musicians, favors any music that "moves with feeling and a beat." Her fave band is Ellington's. Her fave vocalist, "emphatically," is Ella Fitzgerald. O'Day, Bailey, Holiday and Joya Sherrill also rank well with her.

And the way June Christy is singing these days she'll wake up



The Old Order Changeth



New York—Tommy Kay, American Broadcasting Company staff guitarist, now is the master of his former bosses (left to right), Kay Kyser, Jimmy and Tommy Dorsey and Shep Fields—that is via a few strings. Tommy created the life-like puppets himself. Currently he's dickering to get Paul Whiteman too. Tommy says he will have to go to California to get a block of redwood large enough to do justice to Pops.

to find herself listed on "favorite" lists. It has happened already.

Yep, that cute blonde chirping with Kenton definitely isn't up there just for her looks.

—don

New York—Novel tie-in gag for a small band starts May 2 at Chicago's Oriental theater with Louis Jordan's Tympani Five on stage and their nineteen minute short *Caldonia* set for screen showing at the same time.

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Byrne Crew Keeps 'Em Dancing

Athens, Ohio—A huge crowd waited until early morn at Ohio U's Junior Prom to hear Bobby Byrne and band. A bus accident delayed the group until 1:30. Jeanne Berkley is the singer with Bobby, shown at the mike in one shot, and all by her pretty lonesomeness in the other.



CHICAGO BAND BRIEFS

"Jazz at the Philharmonic", Norman Granz' two and one-half hour jazz bash now on tour with such jazz greats as Coleman Hawkins, Lester Young, Buck Clayton and others, will be presented at the Opera House May 14 at 8:30 pm. The concert package, which proved very successful on the west coast, will also feature Helen Humes, drummer Shadow Wilson, pianists Ken Kersey and Mende Lux Lewis.

Woody Herman and his ram-paging Herd have perked up the College Inn of the Hotel Sherman, as of their opening on the 26th. Buddy Rich follows for four weeks on May 24, with Alvin Roy (June 21) and Tex Beneke (July 5) set for two weeks each. Charlie Spivak fol-

lows in mid-July, the 19th to be exact.

The Paul Edward Miller Jazz Concert featuring the stars of the Woody Herman band comes off next Sunday afternoon (12th) at Kimball Hall. Max Miller will also appear.

The Brass Ball, which usually jumps fairly well with the Eddie Wiggins combo, is doing better than ever with the new Barrett Deems outfit now alternating. Barrett finally has himself a well-rehearsed, smoothly playing unit. Men with him are Dick Finley, trumpet; Bob Durfee, tenor; Bud Wagner, piano; Neil Black, bass, and Deems on drums.

Nat Jones, altoist who scored such a hit at the last Hot session,

Jack Flynn Rejoins WMA Coast Office

Hollywood—Jack Flynn has returned to post of head of band bookings at local William Morris office. Charlie Wick, who has been handling the work taken over by Flynn, will devote himself exclusively to radio and plat-ter deals.

has joined the Red Saunders band at the Downbeat Room. Red will also change pianists. The band has come a long way in both musicianship and showmanship since his first Loop date at the Capitol Lounge last fall.

Tay Voge will leave the Capitol in a short time, which will leave the Schwartz and Greenfield boys with one less excellent combo. Bob Ranger's addition on tenor sax was all the sextet needed for a fine and mellow kick.

By this time everyone knows Frank Sinatra's date at the Chicago theater was cancelled. His doctor advised—which is expensive consultation, considering Frankie had a \$25,000 guarantee for the week.

Robert Crum was a sudden opener at the New Horizon Room of the Hotel Continental, and the dailies were very kind to him. . . Too many people missed Lennie Tristano's guest April 21 at the Rainbo. . . Ed Scallz, Frankie Masters' lead clary, left the band

at the Tails. . . Joe Burton was receiving attractive offers from Jane Russell for his trio to tour theaters. The trio was undecided whether to accompany Jane or continue on at the Tails. . . Billy Bishop opens May 15 at the Blackhawk. The Abraham Lincoln School, located downtown, is offering a course in Comparative Jazz Music for their spring term. Dr. Frank Marshall Davis is conducting.

—don

Chi Hot Club Becomes Of Age—Eldridge Stars

Chicago—The Hot Club of Chicago became of age last month with their fifth bash. Roy Eldridge was the featured performer, and, though the session was uneven in several spots, it was by far the best one the club has held.

With Roy was a capable bunch of local men. But except for an intermission spot by pianist Rozelle Gayle, the session was completely Roy's and he dominated every moment of it. In the interesting, oftentimes exciting group he led were altoist Nat Jones, tenor Dave Young, bassist Mickey Simms, drummer Hillard Brown and pianist Gayle. Jack Teagarden brought his trombone and the fine guitarist from his band along and they sat in on the first set. Only disappointment was that vocalist June Davis, who joined the Teddy Phillips band that same day, could not appear.

Audience Reaction Great

Roy's exceptional talent for combining jazz with his natural sense of showmanship strongly excited another over-capacity crowd. Audience reaction to this session was far beyond that of others—which may or may not prove anything to the still active but now definite minority of characters who want to limit the concerts to old-time musicians. It seemed that about 99% of the people there were strongly for more up-to-date jazz.

Aside from "Little Jazz", altoist Jones, who has just joined Red Saunders' combo, played exceptionally throughout the afternoon. During one intermission, Rozelle Gayle, who is now doing solo work at the Tails, came back to do his famous and wonderfully funny One-Key Smith number. It brought down the house once again.

Club Running Smoothly

The internal trouble the club had in its first months of life, and which were reflected in some very erratic sessions, seems to have been smoothed out. The jazz magazine which was foisted on the membership in an effort to close the doors against modern hot music has been thrown bodily out. George Hofer, who does very well at emceeing the

Pat Pattison, Chi Bassist, Dies At 57

Chicago—Richard "Pat" Pattison, 57, well-known Windy City bassist, died suddenly April 19 from a cerebral hemorrhage. He had been ill off and on for some time, only recently had to be replaced at the last minute at a Hot Club of Chicago concert.

Pattison had a long and colorful career in Chicago's hot jazz history since his arrival here in 1920. He played at one time or another with most of the famous jazzmen hereabouts and with several of the better bands.

He came into Chicago with Joe Kayser's band, then at the Arcadia ballroom. Later bands included Spike Hamilton's at the Opera club (with Glenn Miller, Jack Gardner, Bob Counselman), Floyd Town's band at the Cinderella (Jess Stacy, George Wettling, Bud Freeman and Floyd O'Brien included), later with the Coon-Sanders band, Paul Mares (at the New York Bar in 1934), with Boyd Raeburn's first band during the World's Fair here, and with Lenny Esterdahl at the Three Deuces in 1939 (with Jimmy McPartland, Floyd Bean, Joe Rushton, Harry Jaeger).

Pat leaves his widow, Pearl, whom he married in 1924. His body was returned to his birthplace in Washington, Iowa, on Easter Sunday for burial.

bashes has been in charge of most of the supervision, along with John Lucas.

Plans for the next Hot Club session, all of which are held at Moose Hall, 1016 North Dearborn, were still undisclosed as this was written.

—don

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before date effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 203 North Wabash, Chicago 1, Ill. Send subscription for United Kingdom to Francis, Day & Hunter, Ltd., 138 Charing Cross Road, London, W.C. 2, England.

Printed in U.S.A. Registered U.S. Patent Office. Entered as second class matter January 24, 1946, at the post office in Chicago, Illinois, under the Act of March 3, 1879. Additional entry at Milwaukee, Wis. Copyright, 1946, by Down Beat Publishing Co., Inc. Member of Audit Bureau of Circulation.

Notes BETWEEN THE Notes

By Michael Levin

This is the first column I've written to you in three years, with the exception of some hastily scribbled and badly written notes from sleepy little towns here and in Europe. Getting together again isn't going to be easy for either of us. We have a long period of vastly different experiences to bridge, and an unfamiliarity with each other's view-point that makes writing and reading slow and often ill-tempered.

One of the pleasures of reading a writer's copy frequently is that you can recognize his mistakes in advance and cuss them punctiliously upon arrival; his in having you for his reader that he learns either to judiciously duck the brickbats or else to tread lightly upon your favorite bunion.

I promise you one thing most faithfully. Limited only by my own lack of knowledge, I shall try to tell you the truth in everything printed here, with one exception: I am not going to try to write about unimportant details for the sheer glee of hurting people. There are journalists who delight in torturing others with no hope of rebuttal, by printing unnecessary and irrelevant attacks upon them. I hate this kind of writing, whether it's in music, politics, or any other contentious field. Heaven knows there should be enough legitimate subjects to keep thoughtful people occupied without deliberately seeking pig fodder.

I will do my best, so far as time, typewriter, and ability permit me, to raise as much Cain as possible about things we both don't like. Rest assured of one thing: after three years in the army, I hate stuffed shirts, connivory, and mealy-mouthing by well-placed individuals as much as you do. If I sound a little sputtery at times, charge it off to that, and not dyspepsia.

This brings up something else. *Down Beat* is a trade newspaper, written for musicians, aficionados, and those who merely like to buy an occasional record or visit the local dance salons. But as musicians and their friends have had opportunity to learn all over the world in the last decade, you can't just live in the tight little sphere circumscribed by the Onyx Club, the Garrick Bar, and Sunset and Vine. Music, like anything else, hangs its hat in the common cloak-room, and gets pushed around by politics, wars, unions, and industry just like anyone else. *Down Beat* has always rec-

ognized this, and published material which, while not primarily musical, was concerned with our livelihood and its peculiarities.

This column will probably wander even a little further afield. I am certainly no sage, nor seer, and have no access to information that you don't too. All I can do is offer you a tee-up point from which to slug the ball yourself.

This much we should have learned, bitterly, from the past years. The world is a torn and unhappy place today. There are ominous rumblings from all over which bode ill for all of us, no matter of what party or view. If we are to justify the conviction we have that as a group we are "hipper" and more alert than most people, we had better start thinking and doing something about things other than the Condon-Gillespie controversy.

The well-known voice from the back says *why*, of what concern are these things to musicians? Very simply: arts all over the world, and particularly music, have shown in times of stress that they possess members who are not only skilled craftsmen in their field, but intelligent, thoughtful people as well, who would speak up for what they believed was right. If ever the world and this country needed

Gals Jam With Condon Group



New York—Some of the stars at a recent bash of the series of Jazz Concerts at Town Hall, caught informally backstage, were (left to right) Kay Cotton, bassist; Marion Gange, guitarist; George Brunis, emcee and trombonist of several concerts; Eddie Condon; Elinor Sherry, singer and leader of a girl's group including the others; and Bertha Wells, piano. Gals took part in the bash with several of Condon's men.

that kind of group, it is now.

Musicdom in this country has a good record for social decency. It could be a lot better. The ways are open to argument, and will be some of the things fought out here. It's

a case now of put up or shut up for all of us. For the privilege of beating our brains out about Condon versus Gillespie, we must be willing to look around the corner occasionally to see what's happening

MCA Requests New Trust Trial

Los Angeles—Formal request for a new trial has been filed by attorneys for MCA, which recently lost the verdict (and some \$75,000 in damages and court costs) in an anti-trust suit brought by Larry Finley, San Diego ballroom operator.

where Downing Street and Pennsylvania Avenue cross Red Square.

However, I was hired as a reporter on music. That's still my primary job, and the one with which I am most concerned—and don't think it isn't a huge field to cover when you figure it runs from appraising some singer's figure ("professional appearance on the bandstand") to civil liberties ("network fires last staff Negro musician").

Regardless of what I am writing about, please remember one thing: this column has no axes to grind. However silly some of my views may seem to you, I am not working as anybody's publicity agent, nor writing tunes, nor running recording sessions. The complaints you make about the column will be due to my mistakes, not someone else's influence.

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Double Coast Date Is Set For Beneke

Hollywood—The Glenn Miller-Tex Beneke 30-odd-piece band comes to the coast in August for a two-way deal that includes a movie based on the late band-leader's career and a five week stand at the Palladium. The ballroom opening date is Sept. 3 at a record outlay of \$7500 weekly.

Both pacts were concluded by

Don Haynes, personal manager of the unit, during his brief visit here last month.

The Palladium booking came as a quick surprise as it was understood Haynes had okayed the band for the new down town Los Angeles dancery, the Avadon. Barney McDevitt, Avadon manager, had announced the Miller band for his spot for six weeks commencing Sept. 11. Legal action may be taken against Haynes if possible.

Along with the Palladium and Avadon, both who offered the same figure, several other nearby ballrooms were actively in the bidding.

Horning In On Papa Massey



Hollywood—Three-year old Stephen Massey horns in on a jam session with his singing father, Curt. Pappy now doubles between Columbia discs and vocal chores on the new Dave Rose show.

LOS ANGELES BAND BRIEFS

Frankie Carle now definitely set to follow Sammy Kaye, current attraction at the Palladium. After Carle come Les Brown and the Glenn Miller-Tex Beneke band. . . The Meadowbrook has Xavier Cugat on the line to follow Bob Crosby June 13, Stan Kenton set to open July 19. There is still a vacancy of several weeks between Cugat and Kenton to be filled, in case you have a band to sell.

Hack O'Brien, recalled as drummer with Horace Heidt et al, now heading his own combo as alternate to Sonny Dunham at Casino Gardens. Sonny will move out to make way for the Casino's boss, Tommy Dorsey, May 29. . . Tiny Hill inked for Trianon starting June 4, following Joe Sanders, who replaces Benny Carter May 17. . . Stan Myers, recalled as a band front active in these parts some years ago, slipped his new ork into Slapsy Maxie's when no one was looking, including Slapsy's publicity man.

Jive Jottings

Dean Benedetti, who drew a fanfare in this column a while back when we discovered his ofay band down in the sepiia section, was tagged to follow Red Nichols at the Morocco (Red is off on a theater jaunt). Dean holds down the tenor spot in his band, consisting of tenor, trumpet, trombone, piano, bass, drums. Bonnie Lorry vocals. . . Lorenzo Flennoy Trio, absent from the Hollywood scene for some time, now holding forth at Streets of Paris.

The Teddy Bunn suicide rumor was still kicking around in the swing set at this writing despite fact

Tunes, No Rabbit, 'Neath His Hat



Hollywood—The gentleman with the guitar and the David Copperfield get-up is our old friend Hoagy Carmichael as he appears in a "character" role in Universal's Canyon Passage. As in other films, Hoagy will sing his own songs. With him in this shot are Dana Andrews and Susan Hayward.

Teddy was reported alive and well in the new Edgar Hayes combo at Riverside's Somerset House in one of our recent columns. Teddy phoned from Riverside to say "They ought to know I wouldn't do a thing like that without informing Down Beat."

Notings Today

Marill Morden of the Jazzman Record Shop and Crescent waxery, steadfast devotee of New Orleans jazz, set as world-wide distributor (except juke boxes) of the new Lamplighter records put out by Ted Yexxa. . . Andre Previn, 17-year-old pianist mentioned here frequently, has re-

corded an album of Ellington compositions for Eddie Laguna's Sunset label assisted by Irving Ashby, guitar and Red Callender, bass.

Harry Schooler, who rose to fame on the west coast as the "Swing Shift Dance King" and then disappeared from the dance business, is operating a big retail merchandise store in down town Los Angeles. With him is Hal Halley (who used to be erroneously accused of writing this column), Schooler's old side-kick and former press agent.

Anita Runs Into Bldg. Troubles

Los Angeles—Construction of nitery to be operated by Anita O'Day and her husband, Carl Hoff, is under way at corner of Riverside Drive and Whitsett ave. in North Hollywood. Although foundation for building is already laid and work under way on structure, recently passed restrictions on non-essential building operations may delay completion indefinitely.

The singer has been turning down all offers for professional appearances.

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By Charles Emge

Disney Makes With Music

Make Mine Music, the long awaited Disney opus in production for two years or more, has been taken apart and put together again for the last time and will be in release by the time this gets into print, which means it's now okay for us to tell what we saw and heard at the preview.

With the exception of the sequence in which Dancers Riabouchinska and Lichine appear as silhouettes photographed into settings created by animation artists there are no "live" players seen in the picture.

Benny Goodman and his musicians, Nelson Eddy, Dinah Shore, The Andrews Sisters, Jerry Colonna, Andy Russell, The Pied Pipers and the King's Men contribute their musical products solely via the sound track in a series of visual episodes based on the music. In some cases the episodes are "stories"; in others they are animated abstracts.

How much attention audiences will give the fact that all of the "voices" in the Whale episode were actually recorded by Nelson Eddy we don't know, but that it was an interesting engineering feat no one will deny. To explain thoroughly how it was done would call for more space than we have at our disposal but we can give you the basic principal of the trick as it was explained by Charles Wolcott, Disney music director.

When a phonograph record turns more slowly than intended the pitch drops, and vice versa; that is the underlying "secret" of the trick. For example, if they want a baritone to sing a duet with himself as a tenor, they record the tenor part first, at low speed with the tempo of the music slowed down proportionately. Then they speed up the recording and the baritone has become a tenor. He then records his baritone part to a play-back of the first recording; the two tracks are combined and you have your tenor and baritone duet from the same voice.

But getting Nelson Eddy's voice onto the track—and matching the different tracks—as a baritone, bass, soprano and tenor, was quite a complicated process and Wolcott still looks slightly haggard when the subject is mentioned.

The Benny Goodman sequences were recorded in New York a couple of years ago with a band which contained, to our recollection, such men as Billy Butterfield, Charlie Shavers, Vernon Brown, and Ben Webster. But the musical high point of the picture is the quartet (Goodman, Wilson, Cole, Weiss) on *After You're Gone* with the music projected to the screen in a series of animated drawings and abstract studies.

The vocal work on the band number was supplied in Hollywood by the Pied Pipers long after the band recording was made. The first vocal track, made in New York, was discarded.

There are no important departures from Prokofiev in the *Peter and the Wolf* episode but quite a bit of liberty was taken with the narrative. The 45-piece orchestra with which it was recorded was actually closer to Prokofiev's original instrumentation than conventional treatments.

Mosby Negotiates For East Side Dancery

Los Angeles—Curtis Mosby, one-time bandleader and for many years operator of L.A.'s best known Central ave. niter, the Club Alabam, is negotiating for an east-side location in which he plans to open a large ballroom to handle top bracket Negro name-bands, for which there are few good spots on west coast.

Music City Meander

Eddie Heywood or the Tommy Todd trio may go into the Troc's King Cole room. John Kirby and Ella Fitzgerald are also future possibilities. . . . Kay Starr taking a rest after finishing at the Streets of Paris club. Dottie O'Brien replaced. Bud Combine combo stays on.

That wild and wonderfully conceived seat singing coming from Vine street these nights is that of Leo Watson, who has just joined the Slim Gaillard trio. Zatty Single-

ton moved over to the Swance Inn. And Milton DeLugg's Swing Wing and Frankie Laine, features also at Billy Berg's, due for an Orpheum theater week beginning May 28.

Lynne Stevens, singing with Woody Herman recently, is still under contract to Georgie Auld, according to what the ace tenorman told friends here recently. . . . Cal Bailey did the fine murals at Lew Le Roy's new Strip niter, the Cotton Club. Scenes impressively depict the trend of jazz thru the years. . . . Calvin Jackson, who came out here with Harry James and is now an MGM arranger, has been knocking out Billy Berg's patrons with his piano technique. He works Sunday pm's.

Milt Raskin is one of the busiest pianists in town, what with two radio shots, recording dates, transcriptions and casual jobbing when he finds time. . . . And Betty Bradley has a new radio show, and opened at the Troc as a single with Eddie Oliver's band. . . . Herb Jeffries added to the Cotton Club show.

Russ Canton, just out of the navy, has written an amusing musical around his experiences. It's titled, *Gold Braid Strs Me Now* and Rena Borzage may produce it on B'way come fall. . . . Johnny Lehmann and Allie Wrubel pocketed one thou advance on their new tune, *Why Does It Get So Late So Early?* Harms

publishing. . . . Alvino Rey Capitolized *Sepulveda*, a jump novelty which has all the earmarks of a hit. Jay Livingston and Ray Evans are the writers.

Gene Sargent's new trio breaking in at a spot in Burbank with Gene's guitar, Andy Lambert's bass and Dick Kane, ex-Hermanite, on piano. . . . Pied Pipers have confirmed previous reports that they will wax with Sinatra on Columbia with Capitol's permission. . . . Johnny Drake has rejoined the Modernaires.

The Three Blazers did some more sides for Exclusive before leaving for a long San Antonio club date. . . . Nat Cole and trio open May 7 at the Orpheum, then head for New York.

Speaking of Stars

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Jingle Team May Record

New York—Ginger Johnson, of the Kent-Johnson jingle (*Pepsi-Cola Hits The Spot*) team, is dickering with Cosmo Records at presstime for four sides to be recorded with a choral group called the Twilights and orchestra of 30 men.

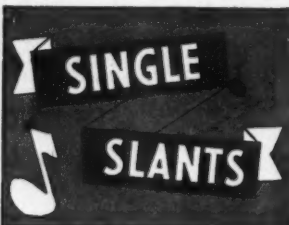
Johnson, a crack tune-writer and musician, will supervise the sessions, and held with the arranging, and, of course, write most of the material.

One of the red-haired British-

er's tunes, *There Is No One But You*, is a current Cosmo click by Hal McIntyre, and is adapted from a routine he and partner Allen Kent originally turned out for a hotel swimming pool here.

Both Johnson and Kent are currently knocking off top money writing musical ads, and are looking further afield with a new firm listed as Television Topics, Inc., with a studio in Hollywood and plans cooking for musical production work in the new medium.

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ANN CORNELL

Reviewed at the Little Casino, New York City

This becomes a review of the Little Casino, new Village nitery in NYC, rather than lush little

Ann Cornell pictured below. She had to pull out of the singing spot two weeks ago because of the tragic suicide of her brother. The Casino has all the possibilities of becoming a real hit



with the night-clubbing crowd. With Frankie Newton's trio playing quiet but excellent jazz, and Ram Ramirez knocking off interim piano and accompaniments (that's him off to the right flank of La Cornell) plus some fine new tunes he's written, the music is subdued and listen-worthy—which in these be-bop days is something. Singer Stella Brooks is back, and if the story is true that she and part-owner Ernie of Ernie's did the decor, they are to be complimented—it's a tasteful and attractive job. No dancing and no bar-standers keeps things moving and quiet, while host Freddie Catalano is responsible for controlling what can be a bonanza for this section of town. The Village has very few class spots left—certainly with the possibilities here for real musical atmosphere, it's to be hoped the boys keep on in the direction they've started.

—mix

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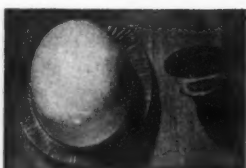
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Peterson & Gal Shake It Up



New York—Charlie Peterson, who has handled the off-night assignment at the New Yorker hotel Sunday nights for the past couple of years doubled for awhile into the Glen Island Casino for Saturday night sessions. That was until the Casino was placed on the unfair list by the AFM. Band has also done several New England college dates this spring. Charlie seems to be shaking something up for a rumba, while vocalist Rosette Shaw is shaking her personality customer-way.

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Men of the occupation army who came to Japan directly from the States didn't expect much from Japan in the way of jazz, but veterans of the Philippines are disappointed.

In the Philippines every little town had a cabaret with a small combo that could play all night with boundless enthusiasm, steady rhythm and endless ideas, in the true Dixieland style. G.I.'s thought they could expect at least as much from Japan, but they were mistaken.

Cabaret bands in Japan vary from ten pieces in Tokyo clubs to five pieces in small towns. The musicians, such as they are, command high pay for being able to play American music. Their high pay, together with other expenses of the management, means that most cabarets in Japan are losing money in the winter months. During the summer, however, they expect more customers—enough to make up their losses, at least.

Typical Japanese Band

A fairly typical band is the "Riverside Swingers," seven-piece outfit playing at the Riverside ballroom in a small town ten miles from Tokyo. The musicians are all members of a 20-piece band that plays in a Japanese theater in Tokyo during the daytime. At night they take their arrangements with them and go to the Riverside.

The piano, three saxes, trumpet and trombone sit in a single row at the edge of the band platform. They all sit forward on their chairs, looking as nervous as amateur poker players. They appear to be in constant fear that they will play the wrong note, and their fears are definitely not groundless. The drummer, on the other hand, sits behind the band and plays in a more relaxed, more or less careless, manner.

The alto sax, leader of the band, has more confidence than anyone else, so he plays louder than the trumpet. Though the band tries hard at times, rhythmically and melodically they can't rate with American high school bands.

Most Tunes Are Ancient

The tunes they play include numbers so old that the young G.I. dancers never heard of them, as well as arrangements of tunes like *Sentimental Journey*.

As for G.I. bands, the best in Japan is the staff band of the Ernie Pyle theater in Tokyo. Being a part of the highest echelon the theater can secure musicians from any unit band in Japan.

Most G.I. bands are fairly good because they are now composed mainly of 19-year-olds who make up in enthusiasm what they may lack in technical skill. The problem of the young musicians now is that as men are sent home many units are broken up, and the less units there are, the less bands.

Music Store Boom

Most music stores in Japan are enjoying a minor business boom for two reasons. In the first place, there is a demand for Japanese musicians to play American music in cabarets, and in the second place, American soldiers, yen-wealthy from minor black market dealings but unable to send their money home, buy instruments. Biggest sellers are trumpets, harmonicas and gui-

tars, many of them bought by soldiers who can't play the instruments. The average cost of a trumpet is 1000 yen, about \$65 at the current exchange rate.

Japan Swing Conscious

That Japan is becoming swing conscious is shown by the Japanese motion picture companies, which are beginning to use jazz riffs in background music.

Besides movies, cabarets and G.I. band performances, the occupation soldier in Japan who wants to hear jazz has only one source—records. The Army Special Services division makes and distributes "V-Discs," excellent recordings of everything from Dixieland to the classics. Some of the jazz is reissue and much of it is original stuff recorded solely for V-Discs by all-

star combos. Record sets and P. A. units are widely distributed to Special Service and Information and Education detachments, but the average soldier hears most of his music over army radio stations that broadcast program transcriptions and V-Discs.

Authentic Discs Plentiful

For authentic jazz records, though, fans and collectors go to cabarets to hear the records that are played during band intermissions. One cabaret I know has about 150 records that most collectors in the States would give an ear for. The items were brought to Japan from America in 1935 by a Japanese who had been in the United States for thirteen years, working most of the time in the special effects department of R.K.O.

Not all cabarets have as many collectors' items, but each has at least a few that have been saved for years and now are at least helping in promoting a better understanding of jazz for both Japanese and Americans.

—T/4 Bob Downer

Bloom Signs Barnet

Hollywood—Phil Bloom recently journeyed into New York to sign Charlie Barnet and band to a personal management pact.

Horn Is 30



Hollywood—Harry James takes an artful slice at his mammoth birthday cake (with a trumpet on top) at the surprise party arranged by the band for his 30th birthday. Wingy Manone watches, as does Ginnie Powell, the *Beat's* recent cover girl and Harry's new singer.

Down Beat covers the music news from coast to coast.

Jack Fina Readies Band Of Own

Los Angeles—Jack Fina, Freddy Martin's pianist and chief arranger, cuts loose from the outfit June 1 to head his own unit. He's organizing 15-piece set-up consisting of three trumpets, five reeds, three strings, four rhythm and girl singer.

Band is lined up with MCA with Lyle Thayer giving personal attention.

Murray Anderson, young Cleveland pianist, will replace Fina in Martin line-up. Fina was arranger of Martin's highly successful *Piano Concerto* (from Tchaikowski) and other top selling platter works.

Lou Levy Enters Legit Field-Leases Theater

Los Angeles—Lou Levy, head of Leeds publishing firm and manager of the Andrews Sisters, has leased the Belasco theater here and enters field of legit stage production next month. His first opus will be the Ruth Gordon play, *Over 21*, which had a successful New York run and was made into a movie.

A Famous Star Talks on New Brilliance



RAY McKINLEY

"Mr. Rhythm" and his new music now packing 'em in at the Commodore Hotel, N.Y.C.

Professional drummers the country over refer to Ray as a "drummer's drummer". The finest compliment possible. His marvelous versatility and originality, plus clean-cut rhythmic phrasing and expression are of course the reasons. Recently discharged from the army after 16 months as a sergeant in the E.T.O. he is again among the top-notchers with his own band. While overseas Ray had the honor of taking over the duties of the late Glenn Miller, a tough assignment on which he came through with flying colors.

Ray says —

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IN
PERCUSSION
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MEMBER OF AUDIT  BUREAU OF CIRCULATIONS

Dear Sir: In Reply To Your Note, We Still Ain't Talkin'

Back in December, 1942, *The Beat* ran an editorial after trying to check a story with the Pittsburgh local of the AFM. The letter received from the Smokey City stated: "Dear Sir: I regret to advise you that the Executive Board of this local in session Friday . . . has ruled against any release of news bulletins, journals, and the like to any individual or news agency."

The editorial went on to say that the same day, the *Beat* had been told that out of 25,000 clips amassed by the press service of the National Association of Broadcasters, exactly 16 were in any way favorable to the AFM or its president.

During the recent series of conversations between the executive board of the AFM and the Hollywood producers' committee, meeting in New York City, the *Beat's* reporters had several conversations with union officials. Despite some off-the-record comments to clarify the situation on the basis of personal friendship, the *Beat* was never at any time, nor was any other press representative, given a clear-cut statement of AFM policy which could be printed.

The consistent reply to all queries was, "The AFM has been given such bad treatment by the press in general, and statements have been so twisted and perverted in the past, that a policy of 'no comment' will be maintained." This is maintained even when the querying reporters were members of the AFM and writing for a trade paper which has certainly not joined the gleeful mob behind the Lea law.

Succinctly, if youse won't play nicely in my yard, we won't play at all.

Granted, the AFM has taken a frightful riding along with James Petrillo. Granted that statements have been twisted and often downright lies peddled about the union and its policies.

But that is no excuse for the abysmally stupid policy of see nothing, hear nothing, and absolutely no talking which prevails now.

A newspaperman with the best will in the world cannot write a fair story about the AFM simply because he cannot get the facts. Newsmen are treated arrogantly, insolently, and stupidly whenever they either call or show up for information at the national offices of the AFM. There is not only no source of official information other than the monthly house organ, but recently a secretary at the Newark offices refused to give the *Beat* a list of national officers without "permission from someone else in the office." We don't blame the girl—we do blame the kind of officialdom which allows that sort of thing.

At one time, the Rockefellers probably had the most hated name in America. They spent dough and bought Ivy Lee, one of the most fabulous press relations men ever to rise in that colorful trade. The results are today obvious.

Nobody is saying that the AFM can institute that sort of press relations program. As one executive rather bitterly put it, "it probably wouldn't make any difference if we did." Two top notch press agents have turned down handling the AFM and Petrillo, saying quite frankly that they thought they could do the job, but that they wouldn't have another client within the year.

Granted that AFM-press relations are a difficult thing, requiring expert and constant attention. Granted that the executive board has its hands full with the radio and movie discussions now going on. But granted also that unless the AFM, either in executive session or at the convention in June does something about its general public relations program, there is going to be trouble from the ranks.

The *Beat* has had discussions during the last month with at

Career Finis



New York—Dave Nelson, nephew of the legendary King Oliver, died here of a heart attack April 7. For the last four years Nelson, a trumpet player and arranger, worked as music editor and arranger for the Lewis Music Publishing Co. He continued to play piano and trumpet on dates up until the time of his death.

CHORDS AND DISCORDS

Where 'ave You Been England

To the Editors:

If I hadn't recognized one or two names in the article *London's Hip Crowd Enjoy Jazz Sessions* (Dec. 15), I'd have thought that may Stuart S. Allen and I have been living in two different islands.

Jazz sessions have been popular in London for many years. I remember attending Sunday shows promoted in a London theater by Gerald Long before the recent war—all packed houses too.

The current Sid Gross sessions are pale in comparison with the Sunday sell-outs put on by Ted Heath at the Palladium—no pint-sized shack. Heath, whose band includes Kenny Baker and Jack Parnell, has been doing most of the work on Camarata arrangements in the film studios and features a great library of originals (several by Baker).

Incidentally, British jazz audiences are quieter than many contemporaries—they really listen to what goes on, and have no time at all for stamping and clapping, or any other outward indications that they are being sent. All right, all right! So they don't hear anything to send 'em! Well, well. It's a great pity that a democratic country like America has to have its radio edited by a dictatorial minority, otherwise in Ted Heath's band States fans would hear something that they'd never believe came out of England. However, with recordings for Decca, maybe the band will eventually reach them. It stands up to any American bunch—and I've heard the Herd in the flesh within the last few months.

In conclusion, a reminder to several people, including Sam

least two officials in the union who intend to bring the point to the floor. They are concerned not with blaming persons for actions taken, so much as blaming the whole AFM for allowing itself to be given one of the most beautiful plasterings handed out in recent years.

They feel that unless something is done to woo the general public, with a general good-will program for the union, rather than on any specific issues, that even the expected favorable outcome of a supreme court battle would do the union no good. These men think that congress, backed by a public opinion which views union musicians as fat little rich boys, will pass another bill like the Lea bill, merely working more carefully this time to protect it from supreme court clipping.

The *Beat* echoes their sentiments heartily. It is high time that there was a little sensible talking from AFM GHQ. Most of the time it sounds like the "you can't print that" of an army press camp censor. And brother, nobody ever loved an army censor!



"—But what I wanna know is why they let a guy like that in to start with!"

Donahue, (whom I seem to remember stating in the *Beat* some time ago that British fans couldn't get with it) that before jazz became a commercial and universal proposition in the States, Condon, Ellington, etc. were far more widely known in England than America.

Ken Wheelley

Dig Buddy Johnson

Chicago

To the Editors:

Have any of *Down Beat* writers or the editor-in-chief ever heard of Buddy Johnson? You rave about Basie, Hampton, Woody Herman and others but Johnson has one of the finest bands in the country and never word about him. In my opinion Ellington is the only one to exceed him. His piano playing will equal Basie's any day. Johnson plays a much finer blues than Woody Herman or Jack Teagarden. Why not cut the raves on Herman, Ellington *et al* and give Buddy a write up. He certainly deserves it. Dig his band sometime and see if you don't agree.

Hank Caldwell

Heard the Herd

Johannesburg

To the Editors:

Up to last night we had been wondering why you were always raving about the new Herman outfit—true, he had always been good, but to class him above the Duke—! Well, last night we tuned in to Boston, and heard two terrific numbers. They were *Apple Honey* and *Goosey Gander*. I could write three or four pages praising these performances. That brass section does things unheard of in musical history. I can see now why arranger Burns heads the field with the exception of the Duke. He is one of the few arrangers who can produce a terrific orchestration

without incorporating any of Ellington's ideas. The Ellington influence seems to dominate most other arrangers.

N. L. Curtis

A Spinner Speaks

Kansas City

To the Editors:

I have just read your editorial in the April 8 issue regarding the statement issued by Mr. Ted Steele of radio station KMPC. I want you to know that I believe this to be one of the finest editorials that you have ever printed in your magazine.

In my opinion men like Mr. Steele retard the progress of American music, and such men, we can do without.

I wrote Mr. Steele a letter pointing out that there is very definitely good swing music, the same as there is good classical music. I also asked the learned (Module to Page 13)

RAGTIME MARCHES ON

NEW NUMBERS

FISCHER—A daughter to Mr. and Mrs. Carl Fischer, in mid-April, in Hollywood. Father is a pianist and composer. Mother is former Stan Kenton and Phil Harris vocalist.

CAMERON—A son to Mr. and Mrs. Dave Cameron last month in Mansfield, Ohio. Father is drummer with Ray Donovans sextet.

DIREGIOS—A son to Mr. and Mrs. Gus Diregios, April 3, in Philadelphia. Father is bassist with Clarence Fohrman's KTW ork.

MERVIS—A daughter to Mr. and Mrs. Bill Mervis, April 8, in Pittsburgh. Father is on KDKA staff ork.

STEWART—A son to Mr. and Mrs. Robert Stewart, April 2, in Pittsburgh. Father is dance band drummer.

GALL—A son to Mr. and Mrs. W. G. Gall, April 9, in Kansas City. Father is on KCMO staff ork.

BORELLI—A son to Mr. and Mrs. Vince Borelli, April 5, in Pittsburgh. Father is director of Casino theater ork.

TIED NOTES

MULCROME-WAYNE—Jimmy Mulcrome, pianist with Chauncey Lafferty, to Kathy Wayne, former vocalist with Bobby Sherwood, recently, in Denver, Colo.

WEIDLER-DAY—George Weidler, saxist in Hollywood radio studio and with Desi Arnaz band, to Doris Day, vocalist with Les Brown, March 30, in Mt. Vernon, N. Y.

ROMANO-HAYDEN—Tony Romano, radio and stage guitarist, to Barbara Hayden, film actress, April 14, in Hollywood.

LIEBERSON-ZORINA—Goddard Lieberman, v.p. Columbia Recording Co., to Vera Zorina, actress and dancer, April 8, in Westport, Conn.

FINAL BAR

PATTISON—Richard "Pat" Pattison, prominent Chicago bandleader, of a cerebral hemorrhage April 19, in Chicago.

NELSON—Dave Nelson, nephew of King Oliver, trumpet man and arranger, April 7, in New York City.

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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOFER, Jr.

Hillard Brown, an up and coming drummer and bandleader, was born down in Birmingham, Ala. but learned jazz on Chicago's South Side. As did many other jazzmen, Hillard played with the renowned King Kolax Jazz Mad Maniacs. Other bands he trained with were such outfits as the late Tiny Parham's Grand Terrace orchestra, Erskine Tate's Walkathon Boys and the late Les Wilcox band. To complete his jazz education Brown has been on the road with Louis Armstrong, Walter Fuller, Jay McShann, Duke Ellington, and Dallas Bartley. Last year in New York he made soundies with Dallas Bartley and worked the 52nd st circuit with Ben Webster and Don Byas.

Back in 1938, the 65 Club at 55th and Michigan ave. really jumped with King Kolax's band. The King himself was on trumpet, John Simmons on bass (later with Benny Goodman and Louis Armstrong), Hillard Brown on drums and Jap Allen played sax. The drummer who replaced Brown on the deal was a kid in knee pants named Kansas Fields.

Was With Ellington

When Carroll Dickerson made his comeback with a band at the Rhumboogie several years ago Hillard was featured on drums. Sonny Greer took sick leave of the Ellington organization in October, 1944, while the band was at the Downtown theater in Chicago. Brown assumed the

drum slot to finish the engagement and stayed with Duke six months until Greer returned to the band.

Hillard can be heard on records with Ben Webster's group on the Savoy label. He recorded in the accompanying groups with June Richmond on Mercury and Catemouth Moore on National. Back in 1931 Brown was with Louis Armstrong when they recorded some sides down in New Orleans.

Frank Marshall Davis is teaching a course in Comparative Jazz at the Abraham Lincoln School in Chicago during the Spring Quarter.

Richard K. Beebe, Minister of the First Church of Christ, Cornwall, Conn., gave a talk to the Church's high school age group on *From Bach to Boogie Woogie*.

Bud Jacobson, the clarinetist, desires representatives of Hot Jazz Clubs to contact him at 1629 W. North Shore ave., Chicago 26, on a matter of importance in further-

Phil Brito And Liza Morrow For Show

Los Angeles—Phil Brito, who arrives here June 1 for Monogram movie assignment, has been signed, with Liza Morrow of the Goodman band, for a seven-week air stint on the Raleigh-NBC spot now held by Hildgarde starting Aug. 2. Show will originate in New York.

ing the art of jazz music.

George Von Physter is again making available his famous lithographs *Jazz Music Interpretations* Leo Nelbaur, who was the arranger and trombone player with the Seattle Harmony Kings, with Goldkette and is now in the radio studios on the west coast, is national distributor for Von Physter's lithographs.

James P. Johnson, dean of jazz pianists, is featuring a new *Harrison Smith tune Down Beat Jump*

and it is dedicated to your Hot Boxer. Smith has also a new number composed and arranged by Alotha Robinson Sugar Chile Boogie for Frankie "Sugar Chile" Robinson.

Collector's Catalogue: Bert Cohen, 239 Central Park West, New York 24, N.Y. Collects Billie Holiday, Ellington, and the small Ellington units.

Henry S. Burd, 19221 Keystone Ave., Detroit 12, Mich. A Teddy Wilson specialist.

The late Bix Beiderbecke, on a

V-Discs Carry On

New York—Tentative plans to discontinue both the Armed Service Edition books and the justly famed V-discs were changed here last week with announcement of plans to continue both into the middle of 1947. Both however will be cut down, with V-discs running to 5,000 kits of 10 each monthly.

concert tour with the Paul Whiteman orchestra back in the late twenties, was getting his knuckles rapped for arriving at the concert late. On a fairly long jump Bix decided to fly and get into the next town in time to catch a nap in his hotel room before the concert date. The band followed via train arriving in time to take the stand. Bix slept all afternoon and right through the concert.

WARNING TO COLLECTORS: Another fire has destroyed a record collection. Ruth Hoot lost one of the finest record collections in Central Michigan when fire gutted her Mt. Pleasant home recently. A thousand choice discs, the accumulation of nearly eight years selecting went up in smoke. Ruth wants a copy of Danny Polo's *More Than Something* to start off her new collection.

Note: The Hot Boxer is selling hot records in a record store on Randolph street in Chicago.

Writes Again



Hollywood—Veteran songwriter Nat Vincent, who wrote *I'm For Ever Blowing Bubbles*, sings a soothing earful of his newest tune to his pet Great Dane pup, Vince. And it seems that Vince has been well trained.

All Guitarists Should Own This Record

By George Barnes and Red Varner
**G MINOR SPIN . . .
SWOON OF A GOON**

A recording of two original numbers for two guitars—an innovation in modern guitar style, written and arranged by GEORGE BARNES—played on Electric Spanish Guitars by BARNES and ERNEST (RED) VARNER.

MILTON G. WOLF Record No. 1219
\$1.50
(Add 25c for postage and handling—
35c west of Rockies)

**TWO-GUITAR ARRANGEMENT OF
G MINOR SPIN . . .
SWOON OF A GOON**

Written and arranged as played on Electric Spanish Guitars by George Barnes and Ernest (Red) Varner on Milton G. Wolf Record No. 1219. Scored exactly as recorded by George Barnes.

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*Made by Masters
Played by Artists*

Newest Radio And Recording Star Is Singer Margaret Whiting



Margaret Whiting, who comes from a musical family, has within a brief time become the newest singing star of radio and now has two commercial programs weekly. She also has become one of Capitol Record's top artists.



Margaret and her music director and conductor of her Continental *Celebrity Club* show, go over a brand new tune for possible airing. Margaret comes out of Hollywood, of all places. Her dad was the late popular composer Dick Whiting. A younger sister, Barbara, is a flicker starlet.



Another of the busy Miss Whiting's chores is the Philip Morris music show, on which she is starred with a couple of Glenn Miller alumni, conductor-arranger Jerry Gray and vocalist Johnny Desmond. On the other airer she is featured with comedian Jackie Kelk and Ray Bloch's music. She has recently made several top sellers for Capitol Records.



On one of the recent *Celebrity Club* programs Caesar Romero guested with our lovely singing star. Evidently for a bit of a pre-broadcast warmup, Margaret and Caesar got into the spirit of things with a jitterbug routine. They'd make a lovely pair on any dance floor, wouldn't they?



This is a pleasing indication that the gal has charms other than vocal in spite of running herself ragged chasing to rehearsals, etc. Maybe she's getting ready to sing *Moonlight In Vermont*, her first successful Capitol recording, made several months ago with Billy Butterfield.

Omaha Finds Names

Omaha, Nebraska—Sweet music fans got some toppers in the person of Ray Pearl for a one

week's stand at the Music Box and Sammy Kaye at Tom Archer's Chermot ballroom for Easter Sunday.

—Art Oleson



Red hot originals for your band . . . taken directly from the records of BENNY GOODMAN, HARRY JAMES, GENE KRUPA! Each manuscript orchestration includes individual parts for a full-size orchestra!

1. CLARINET A LA KING

Recorded by BENNY GOODMAN
On Okeh record #6544.

2. CLARINADE

Recorded by BENNY GOODMAN
on Columbia record #36823.

3. PAGANINI CAPRICE XXIV

Recorded by BENNY GOODMAN
on Columbia record #36411.

4. SHARP AS A TACK

Recorded by HARRY JAMES
on Columbia record #36190.

5. JUGHEAD

Recorded by HARRY JAMES
on Columbia record #36487.

6. STOP! THE RED LIGHT'S ON

Recorded by GENE KRUPA
on Okeh record #6411.



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1. 4 NAME _____
2. 5 ADDRESS _____
3. 6 CITY _____ STATE _____

Little Tea Joins James Brass

Hollywood—Charlie Teagarden has been added to trumpet section of the Harry James band, bringing section up to five (six with Harry) for the motion picture recording work at 20th Century-Fox and the Spotlight Band program.

Dance Arranging Course Planned

New York—Announcing the first course in dance arranging as part of a regular curriculum, Brooklyn Conservatory of Music starts a 10-week course May 14 on where to put the little black notes. A once-a-week deal, at \$25 for the series of 10, the course

will be conducted by Otto Cesana, well-known arranger.

Cesana, by the way, has just finished his *Third American Symphony*, which he hopes will be given full presentation. Scored for five drummers, three guitars, two pianos, and full symphony, the work also calls for a dance band brass section. Cesana says he can take on rehearsing the reeds and the strings, but oh that classical brass!

Bus Widmer Sets Combo In Louisiana

Maplewood, La.—Bus Widmer, former well known mid-west band leader, recently discharged from the army, has reorganized. At present Widmer is using a six piece combination, comprised mostly of ex-service men, including Charles Thomas, (formerly with Tommy Reynolds) sax and guitar; Mike Rotundo, sax and clarinet; Louis Meleo, tenor sax; Steve Stevenson, (formerly with Al Donahue and Dean Hudson) trumpet and trombone; Walter Lane, piano; and Bus Widmer, drums and trumpet. Arranging is being done by Stevenson and Lane. Band opened a four week stay at Gormley's Dinner Club at Lake Charles on January 21 and is being held over indefinitely.

Sweethearts Will Do One-Reel Movie Short

New York—The International Sweethearts of Rhythm, who recently returned from a seven-month tour in the European Theater, are the subject of a one-reel short soon to be released by the Associated Producers of Negro Motion Pictures, Inc.

The Sweethearts are currently on a 90-day cross-country tour, terminating on the west coast. From there they will tour Canada for a month and then go to the West Indies.

WHERE IS?

GENE WILLIAMS, formerly with Johnny Long
JIMMY PINOT, former pianist with Memo's band
BILL HUMMEL, band leader
HELEN WARD, vocalist, formerly with BG
ART RYERSON, guitarist, formerly with Ray Scott
FRANK FISHER, drummer, formerly with Geo. Olson

WE FOUND

BOOCHIE WELLS, playing with Dick Calloway's U. of Miss. band, University, Miss.
CLIFF LEEMAN, playing drums at Graymore hotel, Preble st., Portland, Maine
RICHARD ROBERTS, 919 Parkview, Dallas, Texas
AL WILSON, 36 Lincoln St., Denver, Colo.
FREDDY STEWART, Monogram Studios, Hollywood



"I UNDERSTAND SHE HOOKED HIM
WITH A PROMISE OF GOLDENTONE
PLASTIC REEDS FOR LIFE!"

Goldentone PLASTIC REED

It's a lifetime union when you team up with Goldentone Plastic Reeds! They play better, respond instantly, require no wetting, give better tone, and are guaranteed for a full year. Try one at your dealer's today!

For Clarinet, Alto and Tenor Sax \$1

Also available for Alto Clarinet, Bass Clarinet, Soprano Sax, and C-Melody Sax at \$2 each.



PRODUCT OF SELMER

Sol. No. 45

CHORDS AND DISCORDS

(Jumped from Page 10)

gentleman to explain how "hot live music" contributed to juvenile delinquency. I realize that to Mr. Steele, I am, to use the musicians jargon, nowhere, but I did believe he would have perhaps the common courtesy to answer my letter. Needless to say, he didn't bother.

Perhaps Mr. Steele is correct in his belief that he doesn't have to answer letters from small fry, but from spinning records eight hours a day, I believe I happen to know, even better perhaps, than Mr. Steele, what type music the radio audience want to listen to these days. Take it from me, the listeners certainly want to hear live music now and then.

Eddie Clarke

Dance Band Monotony

Brooklyn

To the Editors:

Otto Cesana is one of the critical forces (of which there are many) trying constantly to sew dissension among music lovers. Deems Taylor is his classical counterpart. This "harmonic innovation" he rants about is only a small part of musical progress. All modern dance bands rely on the "harmonic innovations" of Debussy, Ravel, etc. The ideas have not changed as long as I can remember. The Woody Hermans and Dizzy Gillespies may come and go, yet the dance band arrangements always fall into the same simple pattern that is as monotonous as an hour of bass fiddle solos.

Very few popular arrangers have shown originality in their work and the rest are merely content to go along with the public taste (which incidentally doesn't mean a thing to the modern symphonic composers, who write as they please) and let the shekels fall neatly into their pockets.

Mr. Cesana also brings up the rather painful subject of the "20th century mood and tempo". Not since the middle ages has the world been in such a state. I think that *Chickery Chick*, *Mairzy Doats* and any of the Harry the Hipster Gibson's atrocious numbers, as awful and crazy as they are, do not do justice to the screwball civilization of today.

I don't believe there is a dance band in the country which has contributed as much to music as any one of the number of fine jazzmen laboring for the love of music, which is as rare in this money-mad world as a pair of prewar nylons.

Arthur J. Novak

Defends Musicians

Cleveland

To the Editors:

This is to let you know what comes out when a music fan blows her top. It's been locked up inside of me for a long time. Instead of letting off steam every time I heard a deliberate knock against musicians, I thought I should save it and put it all down on paper and let peo-

ple who understand hear about it.

Coming right to the point, why do musicians always get picked on? Guys that have played such an important part in the war. The GI's wanted music and the bands gave it to them, willingly and unselfishly at army camps, naval bases and hospitals.

Everyday you hear musicians called lush-heads, cokies, wild men, etc. People seem to think that just because a guy plays an instrument for a living, he's the only one who makes these mistakes. OK so maybe a few do indulge in a bit of vice, but don't we all sometime in our lives? The trouble is, that they don't publicize the fact when common ordinary people come under the influence of a bad habit. When a musician violates the narcotic act, the newspapers write columns of unwanted publicity. Radio commentators debate until finally the poor musician has so many charges against him, he doesn't know which law he violated himself. But let him do something honorable and decent

and the only place you'll see even the slightest comment is in a magazine that deals strictly with music news.

I, for one, am sick and tired of all the insults musicians get and don't deserve. I just can't see how they've put up with it all this time. Ida May Sloboda

Comeback Trail

Toronto, Canada

To the Editors:

I wonder how many fans of Harry James and Tommy Dorsey have noticed how terrifically they have improved on their respective themes *Ciribiribin* and *Gettin' Sentimental Over You*. I'm speaking of these boys' occasional nite spots on the air and for several months I've meant to ask them thru the *Beat* if they'd please record them as they now play 'em. It's such a magnificent improvement from James' and Dorsey's old versions that it reminds one of Bing in his early days and of Frankie today. So how about it Harry and Tommy? Johnny A. Burns

Parisian Jazzmen Hangout



Paris, France—One of the hangouts for cats in Paris is the Badinage Club, where jazz enthusiasts and musicians come nightly. Americans sitting in on this particular bash were Willy Davis, clarinet; Nick Travis, former name band trumpet man; Gene Dooley, vocalist; Elliot Phillips, trombone; L. Bill Bethel, drums. The pianist, bassist and guitar man are able French jazzmen.

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Rainbo's All-Out Effort —String Of Top Bands

Chicago—With Les Brown, Stan Kenton, Ray Anthony, Jimmy Dorsey and Charlie Barnet signed for the next two months, the Rainbo, Chicago's new name band ballroom, is set for an all-out effort to attract swing fans and dancers. The fate of the spacious ballroom will be told by the reaction to this parade of top names.

Opening during Lent season, with several semi-names failing to draw after a Tommy Dorsey opening week, customers were sadly lacking. TD drew a fine 16,000 admissions, but Bobby Sherwood, Johnny Davis, Jack Teagarden and Teddy Phillips, in comparison, couldn't draw flies thereafter. The average was between seven and eight thousand weekly.

Arrival of Les Brown for a two-week stay April 23 and Stan Kenton tomorrow (7th) for a

week will be part of the conclusive answer on the Rainbo's drawing power. There's no obvious reason why it won't be good, for neither the nearby Aragon, with its better location, or any other ballroom in greater Chicago feature anything but anaemic micky bands except for very rare one-nighters.

Anthony May Tell Tale

Another part of the answer to the spot's possibilities will be given during the 17-day booking of Ray Anthony's new band. Ray had a top navy outfit and has

done very well on his first civilian jobs, but he still will go into the Rainbo cold. If Anthony draws, the spot might then pocket a good profit. Even with exceptional business, it's improbable that the operators made much money on Brown, whom they paid \$5500 weekly. With Anthony it's a different proposition. Scale there doesn't help the situation, though it's certainly not bad for musicians. Figure was set by the musicians' union at a high \$139 for a Rainbo week. That adds up to a healthy figure for a large swing band, even at scale.

Jazz Bashes May End

Jazz sessions on early Sunday evenings have fared well but it's doubtful that they will continue. Jack Teagarden and Max Miller sparked the first, followed the next week by several Teddy Phillips sidemen plus pianist Lennie Tristano. Of them all, Tristano was easily the standout, brought down a small house on several numbers.

Jimmy Dorsey's opening date is May 31, with Barnet on June 7. This changes opening dates from Tuesday nights to Fridays. Mondays continue as off-nights.

—don

Toscanini's Only Film on Exhibit

New York—Arturo Toscanini's only film, *Hymn of the Nations*, was released to the public for the first time two days ago at the

Kate, Friends Observe 15th Year



New York—Kate Smith, Ted Collins and Jack Miller, seen here rehearsing for Kate's regular Friday night airer, observed their 15th anniversary of association and network broadcasting on May 1. Collins (right) is Kate's manager and also announces the program while Miller (left) is musical conductor of the show and of Kate's record dates.

Little Carnegie theater here. Made originally for the OWI, film includes the maestro, NBC symphony orchestra, the Westminster choir, and Jan Peerce doing Verdi's famed hymn, including the original British and French national anthems, plus the Amer-

ican and Russian anthems which Toscanini added. Some months previous to this, the Italian conductor turned down a \$255,000 offer from Hollywood for one picture.

Toscanini has left by plane for Italy for a series of concerts at La Scala Opera House in Milan.

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Maria Iturbi Death Shocks Hollywood

Hollywood—The tragic death of Jose Iturbi's daughter, Maria Iturbi Hero, has been the biggest shock to hit the movie colony in many months.

The popular pianist, whose career as a movie actor has almost supplanted his activities as a concert performer and symphony conductor, is one of the best liked and widely acquainted members of the film and music society.

Iturbi and his daughter had previously been much in the news because of the legal fight of the two over Maria's two children.

Send Birthday Greetings to:

- May 16—Archie Freeman, Woody Herman, Dick Noel, Lucy Ann Polk
- May 17—Gordon Polk
- May 18—Meredith Willson
- May 19—George Auld, Bunny Shawker
- May 20—Lenny Bass
- May 21—Horace Heidt, Jimmy Sands
- May 23—Freddie Guy, John Harrington, Edgar Hayes, Helen O'Connell, Johnny Bothwell
- May 24—Herbie Fields, Eddie Gee
- May 25—Ginny Simms
- May 26—Ziggy Elman
- May 27—Jock Carruthers
- May 28—Dan D'Andrea, Dave Barbour, Skeets Herfurt, Andy Kirk
- May 29—Saxie Dowell, Dick Stabile
- May 30—Benny Goodman
- May 31—Otto Hardwick, Billie Rogers

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52104 Trumpet chorus by Dick Mains, former Teddy Powell trumpet star, now featured soloist with U.S. Army Band, on his original composition, *I'm Just Thinking of You*. Piano accompaniment provided.

Jimmy James Into San Diego Nitery

San Diego, Calif.—Jimmy James, midwestern leader, opened late last month at Sherman's, for a ten-week date. Betty Benson replaced Betty Capo on vocals. The latter Betty, a teenager, lost the spot because of the club's ruling against employing minors.

Farrar In Service Co

Hollywood—Art Farrar, formerly active as bandleader in the east and now heading new combo formed here, is president of corporation which operates under name of Hollywood Musicians Club with headquarters at 601 No. Wilcox. Farrar and his associate, John C. Richmond, will operate a call service, supply recreation and rehearsal rooms, and assist traveling bandsmen in securing hotel accommodations.

Dancery Uses Scientific Poll

Hollywood—Prof. Alfred Davison, University of Colorado's nationally known authority on probing of public opinion, has been engaged by the Hollywood Palladium to set up a system under which Palladium employees will secretly quiz patrons to discover their reactions to bands appearing at the dancery.

One of purposes is to put the finger on the best bets among individual musicians for build-up as leaders under Palladium's recently announced plan to develop new band fronts.

Symphony on Tour

New York—Starting off in Detroit May 8 and winding up in Columbus, Ohio June 9, the Philadelphia Symphony is off on its first large tour since the war, sponsored by Columbia Records, its waxery.

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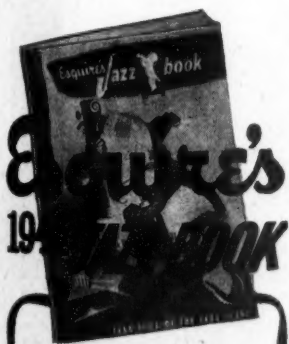
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Jazz Goes To UCLA In Campus Concert

Los Angeles—The Carver Club, U.C.L.A. student organization, presented a jazz concert at the University's campus auditorium recently that not only pointed up role of music in aiding race relations but also supplied a very satisfactory afternoon of entertainment, albeit some of it didn't fall into category of jazz music.

The talent, assembled by Fran Kelly (Fran-Tone records) included the King Cole Trio, Benny Carter and members of his band, Kay Starr, Delta Rhythm Boys, and such star swingsters as Lester Young, Eddie Beal (with his quartet), Bumps Meyers, Ray Bauduc, Red Callender, and a dozen others. Herb Jeffries acted as emcee.

Some of the bigger names among the performers donated services. Others were paid top price of \$20. Proceeds were donated to a university scholarship. About 1500, mostly students, attended.

Highlights were performances

Vet Buddy Williams Rehearses 15-pc Outfit

Philadelphia—Buddy Williams, former sideman with Jimmy Dorsey and Glenn Miller, just out of the army is building a band. He's in rehearsal now and has his eyes geared to a 15 man unit with two vocalists. Trumpets include Domonic De Gange, Sandy Canaris, Bob Harzell and Reo Clemens. Trombones are Barney Liddell, Bill Grandy, and Joe Hoover. Saxes are Mike Goldberg, Jerry Fields, Mel Levine and Teddy Mack. Ellis Tollin is on drums, Ben Dickman on bass, and Joe Mennotti, on piano.

Vocalists include Jack Edwards and Kay Justice, local looker who was runner-up to Miss Philadelphia in the annual beauty parade in 1944.

of Britt Woodman, trombone discovery of Boyd Raeburn, and Sonny Chriss, a young alto man unknown, until then, to most of those present and whose work carried unmistakable stamp of greatness.

Either Fore Or Aft - It's Les' Ball Team!



New York—Fore and aft views of the Les Brown Athletic Association—heaven forbid, but it's a ball team! But don't kid Les' sidemen about it, they're dead serious. And that aft shot is a nice plug for several leading publishing firms, too. Several of the

publishers contributed ten bucks each for the purchase of the team's uniforms, in exchange for which each was given the privilege of having the firm's name printed across the back of the shirts. The reason Les doesn't appear is because he took the shot!

Semi-Concert Music Hot Transcriptions

Los Angeles—Standard Radio,

transcription firm, reports that radio station managers buying its service are requesting orks of the semi-concert type featured on national network shows in preference to regulation dance

bands. Coast branch of Standard has signed up Al Sack and Dave Forrester, radio leaders, to provide transcription fare of same type they feature on their air shows.

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BANDS DUG BY THE Beat

TEDDY PHILLIPS

Reviewed at the Rainbo ballroom, Chicago

This is an interesting 15-piece unit sparked by the greatest vocalist to come out of Chicago since Anita O'Day (and while perhaps less experienced actually no less great!) When dug at the Rainbo the fine Phillips' book was beyond the capabilities of his young musicians and the band was resultantly rough. But the excellent combination of June Davis, the vocalist, the fine and varied arrangements, plus Teddy's pleasant personality, adds up to a potentially good band—musically and commercially.

June Davis had been with the band but a week, hadn't sung with a big band for some time, yet managed to do a superb job on the stand and on numerous broadcasts. She uses a husky, sepian-toned voice quality with a thrilling conception, the results are as great as any of today's top jazz vocalists. And while being basically a jazz singer she can, like O'Day and Fitzgerald, take a poor pop and make it into something wonderful. With a band she is still unfamiliar with, too loud and active in backgrounds and often out of tune, she sings superbly.

Here, then, Teddy has a single asset that could make his outfit. With better bookings bringing in the dough necessary for keener sideman—and the Rainbo, the Chase hotel and others to follow seem to be the path—the musical and apparent commercial values of the arrangements could easily be realized. Phillips, who plays a Dorsey-like alto with the same technical facility and lack of jazz conception, is building his sax section along the Glenn Miller line, yet using three altos to accomplish the other's clarinet-lead voicing

effect. For different effect, several familiar classical numbers have been nicely scored for dance tempos. *Meditation from Tias* and *Clair de Lune* are examples, and good. There are also several very clever novelty numbers, done with freshness and humor, sans corniness. Original jump numbers, like Bill Gannon's wonderful *Saratoga Drunk*, help to round out the library Paul Newton and Brad Morey (band's new drummer and asst director) score most of the beautiful sweet numbers.

There's much too much shoddy phrasing and intonation in all sections right now. Sharper rehearsing will help, so will more experienced men. Bassist Al Poskonka, pianist Ken Fredrickson, a character but great, help the rhythm. Paul Leatherman, while not a good section man, plays effective solo tenor sax. Jack Searl did the male vocals nicely, but was due to be replaced.

This is a band to watch. It's

potentialities outweigh what it does right now, but the balance is building steadily to smoother music. And June Davis (she needs to watch her grooming more keenly because she is so obviously a standout otherwise) is already one of the very few great vocalists of today. She can't be overpraised.

Lineup: saxes, Teddy Phillips, Bart Johnson, Burgess, Crandall, Paul Leatherman, Dennis Byng; trumpets, George Herboth, Jimmy Polk, Mike Cistaro, Val Faxon; trombones, Jerry Tindle, Archie Thompson, Adrian Kory; piano, Ken Fredrickson; bass, Al Poskonka; drums, Jeff Hudspeith; vocalists, June Davis, Jack Searl, Cistaro, Phillips.

—don

Philadelphia—Innovation in local music circles are the Sunday afternoon swing sessions sponsored by the Elate Club at their clubrooms here.

Featured recently in five-fests have been Jimmy Preston's band, Lloyd (Fat Man) Smith, Bea Booze, the "See, See Rider" blues singer, Dizzy Gillespie and Pearl Bailey.

Scat's Brother Joins His Band



Chicago—The Davis boys get together again. That's Johnny "Scat" on the left, with his kid brother Art, just out of service, on the right. Art, who sings, plays trumpet and looks amazingly like Johnny, joined his brother's band last month.

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6. Contest Closes June 1, 1946, Midnight. All entries received postmarked on or before that date will be eligible.
7. The decision of the judging committee will be final.
8. Duplicate prizes will be awarded in case of ties.

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Whistling Act



New York—Fred Lowery whistles for the camera while Dorothy Rae, holding a recording of their new tune, *Whistling Joe*, identifies herself as Joe's composer. The Lowery-Rae team, once with Horace Heidt, is now on its own and doing all right.

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AT YOUR DEALER'S

Disc Digging Mix Gets Ready to Fix

By MICHAEL LEVIN

Well, I'm back to writing the same record column I wrote in early 1942—why is a record reviewer and who gave him permission to start all this yipping anyhow? Some very able men have wrestled with the problem in this space in the last three years: Frank Stacy, Jackson Lucas, and Don Haynes. All of them did a fine job, each in a different way; I'm writing this, not so much to their readers, but to people who may have turned to the *Beat*

for relief from some of our smaller and more rambunctious rags.

I don't know whether it's done in a desperate attempt to stir up controversy, or whether it is simple ignorance and lack of the basic elements of critical integrity; but the largest part of the record reviewing that I have read in the last two years has been

Red, J. C. And Don Tee Off



New York—Henry Allen, known as "Red" to all, sounds off his initial RCA Victor disc with his characteristic "wham wham". Don Stovall, left, and J. C. Higginbotham, right, get ready to swing into one of the Allen numbers that has made the group a hit at 52nd street's Onyx club.

some of the veriest tripe ever offered at a price to people who claim to read.

So What's Cookin'?

Places and names need no mentioning. You know them as well as I—and frankly there is too much work to do to get involved in some of the name-calling which has been current lately. This column is not concerned with besting other writers' views. It is concerned with giving you the best picture of what is happening in recording, and recording artists the fairest possible exposition of what they have waxed.

For some reason which is a little unclear to me, reviewers these days find it fashionable to say, "Thissia or thata doth verily stink in a most loathsome fashion". The most novel ways of ripping a band apart on the basis of personal dislike seem to constitute a reviewer's sole aim and duty.

That is not the policy of this

column, and I hope you never succeed in catching me at it.

Too Much Opinion

No matter how long you have been in this business, no matter how much you know about bands, bandsmen, and the ideas which band them together, you nor any other person has the right to stand on your two feet and say, "I, the great Mug-Wump of the local musicianery say that this performance, orchestra, or record is bad, because it is old-fashioned, undesirable, out-of-taste, moldy fig, re-bop, and what have you".

Sentences such as that, reduced to mathematical logic, are complete ellepticisms. They say and mean nothing. They are merely private noises to demonstrate to the flock what a large rooster you are—and cock-a-doodling is a frightful waste of your money and time.

In other words, rather than being approached as a field of careful, logical scientific reporting,

reviewing seems to have become a field of battle for privately conflicting views. Critic A and Critic B can scream on for months, but as long as they merely use private-meaning verbiage such as the above, they are wasting badly needed paper—as well as doing the subject of the argument a great deal of harm.

Comparisons Odious

After all, when an orchestra or a vocalist has worked in combination with a song-writer, an arranger, recording experts, and others to turn out a waxed performance, the least that the critic can do is respect the labor involved and attempt to tell you what happens, rather than merely what HE thinks of what happens.

Thus I am afraid that with very rare exceptions, you won't find me saying that Woody Herman is better than Xavier Cugat. You may find a personal preference expressed once in a while, but it is purely that, and nothing more.

You may have noticed that for the last four years *Down Beat's* record column has been divided into five sections: Hot Jazz, Swing, Dance, Vocal, and Novelty. There is a very good reason for this division. Just as there are soloists whose styles differ so as to demand different standards of review, so there are styles of group playing with such different aims, that to review (Modulate to Page 21)



Farewell Blues

This number, composed by cornetist Paul Mares, clarinetist Leon Rappolo, and pianist Elmer Schoebel of the New Orleans Rhythm Kings, has been a great favorite with jazzmen throughout the past quarter-century. *Farewell* is as popular today as it ever was! It has been recorded by leading exponents of each hot style. New Orleans: Clarence Williams (Blue Five with Bechet) on Okeh 7055 (12-inch) and King Oliver on Vocalion 1152. Dixieland: New Orleans Rhythm Kings (Friars Society Orchestra) on Gennett 4966 and Wingy Mannone on Bluebird 10401. Chicago: Mills Merry-makers (Whoopee Makers) and Art Hodes on Jazz Record 1003. Blues: Eva Taylor (with Clarence Williams) on Okeh 3055 and Hannah Sylvester (with Fletcher Henderson) on Paramount 2093. At least six other well-known groups have recorded small-band versions: Original Memphis Five on Pathe 20920, Goofus Five on Okeh 40767, California Ramblers on Domino 4014, Charleston Chasers on Columbia 1539, Venuti-Lang on Vocalion 15858 (reissued UHCA 106 and Brunswick 80077), and Henry Levine on Victor 27625.

There have been almost as many big-band interpretations. A dozen orchestras have pressed *Farewell Blues* as a swing song. Georgians on Columbia 3864, Ted Lewis on Columbia 2029, Paul Whiteman on Victor 25192, Benny Goodman on Victor 26095 (reissued Bluebird 10973), Woody Herman on Decca 2582, Glenn Miller on Bluebird 10495, W. C. Handy on Okeh 4880, Wisconsin Roof Orchestra on Paramount 12686, Cab Calloway (Missouri) on Perfect 15457, Duke Ellington on Brunswick (two unissued masters), Delta Four on Decca 737 (reissued Decca 3864), and Count Basie on Columbia 36712.

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Music by . . . JIMMY McHUGH

Published by SHAPIRO

Jazz Live by Jax

This column is celebrating its first anniversary by reviewing all the Crescent City cuttings released thus far in 1946, easily the biggest and best batch in history.

New Orleans Jazz by Bunk Johnson's New Orleans band in Victor album HJ-7, Jazz Trio by Omer Simeon's Carnival Three in Disc set 708, two 10-inch records by Baby Dodds' Trio for Rudy Blesh's new Circle company, two 12-inch discs by Punch Miller's Stompers for Phil Featheringill's well-known Session label, and a 12-inch platter by Sidney Bechet's Blue Note Jazzmen for Al Lion's famous firm.

Bunk Comes Back All The Way Bunk plays Snag It and Saints Go Marching In on Victor 40-0126, High Society and Closer Walk With Thee on 40-0127, Sister Kate and Darktown Strutters' Ball on 40-0128, Franklin Street Blues and One Sweet Letter From You on 40-0129. His band includes Johnson on trumpet, Jim Robinson on trombone, George Lewis on clarinet, Alton Purnell on piano, Lawrence Marrero on banjo, Alcide Pavageau on bass, and Baby Dodds on drums.

At once apparent are the addition of a pianist and the greater use of solos with a resultant decrease of emphasis upon ensembles. Bunk himself is in better form than on any previous date, for the first time really dominating the rest. Slow Drag's booming bass is also more powerful than ever.

Best of the sides are Closer Walk and Franklin Street, but Johnson will startle you with an Armstrong phrase on Saints and an Oliver chorus on Snag. His breaks on Kate and his riffs on Letter are notable too. Hats off to Victor!

Two Great New Hot Trios Omer offers Lorenzo's Blues

and Harlem Hotcha on Disc 6001, Bandanna Days and Creole Lullaby on 6002. His trio consists of clarinetist Simeon, pianist James P. Johnson, and bassist Pops Foster, the three finest Negro musicians on their respective instruments.

Omer is especially outstanding on the two blues sides, Lullaby and Lorenzo, the latter a tribute to one of New Orleans' legendary Tios. James P. comes through particularly well on the stomp numbers. Pops lays down a superb foundation on all four. Jelly-Roll's trio recordings were no better than these!

Baby contributes Wolverine Blues and Drum Improvisation on Circle 1001, Albert's Blues and Manhattan Stomp on 1002. His unit has Albert Nicholas on clarinet, Don Ewell on piano, Dodds on drums. The two blues reveal Albert at his best, the finest work he's ever waxed. Manhattan is a duet by Don and Baby, with the sensational young pianist playing the most authentic and inspired ragtime since Morton's death. The drum number, cut by Dodds alone, shows clearly why he is regarded as the greatest of jazz drummers. Baby proves himself the most musical of all!

Two Genuine Jazzbands

Punch provides Squeeze Me and West End Blues on Session 12-014, Sugar Foot Stomp and Muscle Shoals Blues on 12-015. His group finds Miller on trumpet, Arie Starks on clarinet, Richard M. Jones on piano, John Lindsay on bass, and Snags Jones on drums.

Although Art and the late R. M. furnish plenty of interesting melodic twists, and Johnny and Snags supply a tremendous rhythmic lift, it's Miller who really makes these sides so wonderful. Like Kid Rena, Shots Madison, and Louis Armstrong, Punch learned a lot from Bunk in the old days and added a lot more in the intervening years. His drive on Sugar Foot and his phrasing on West End place him above even George Mitchell and Lee Collins as the closest thing

we have to Satchmo the King!

Sidney gives us Jazz Me Blues and Saint Louis Blues on Blue Note 44. His outfit is made up of trumpeter Sidney De Paris, trombonist Vic Dickenson, clarinetist Bechet, pianist Art Hodes, bassist Pops Foster, and drummer Manzie Johnson. It's hard to name the high spots of two such perfect hot records. De Paris' lead and Dickenson's solo on Jazz Me, Bechet's solo and the rhythm backing on Saint Louis are perhaps tops. A greater jazz coupling has seldom appeared, even on Blue Note!

Kay Starr's Suit Set For May 23 Trial

Los Angeles—Kay Starr's court suit for release from contract to Ben Pollack's Jewel recording company will go to trial here on May 23 unless out-of-court settlement is reached. No immediate signs of such a settlement, according to Jerry Rolston, singer's attorney.

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- OMAR SIMEON TRIO ALBUM—Omar Simeon, Clarinet; James P. Johnson, Piano; "Pops" Foster, Bass. LORENZO'S BLUES, HARLEM HOTCHA; BANDANNA DAYS, CREOLE LULLABY. 2-10" records—\$2.63
- GEORGE GERSHWIN JAZZ CONCERT ALBUM—Eddie Condon, Director; Lee Wiley, Featured. WONDERFUL, SOMEBODY LOVES ME; MAY ONE AND ONLY, OH, LADY BE GOOD; SOMEONE TO WATCH OVER ME, THE MAN I LOVE; SWANEE, I'LL BUILD A STAIRWAY TO PARADISE. 4-10" records—\$3.68
- BUNK JOHNSON NEW ORLEANS JAZZ ALBUM—When the Saints Go Marching In, Snag It, A Closer Walk With Thee, High Society, Darktown Strutters' Ball, Sister Kate; One Sweet Letter from You, Franklin St. Blues. 4-10" records—\$4.20
- GEMS OF JAZZ ALBUM—(Vol. 4). Coleman Hawkins, Benny Carter, Fletcher Henderson, "Chu" Berry, Teddy Wilson, Max Kaminsky, etc. STARDUST, WELL, ALL RIGHT THEN; LOST IN A FOG, I AIN'T GOT NOBODY; IT'S THE TALK OF THE TOWN, NAGASAKI; I'VE GOT TO SING A TORCH SONG; NIGHT LIFE; BLUE INTERLUDE, ONCE UPON A TIME; SOMEBODY LOVES ME, PARDON ME, PRETTY BABY. 6-10" records—\$3.68
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- HOT JAZZ BY JOE MARSALE ALBUM—Joe Marsala, Clarinet; Joe Thomas, Trumpet; Charlie Quencer, Leonard Feather, Pianist; Chuck Wayne, Guitar; Irv Lang, Bass; Buddy Christians, Drums; Linda Keene, Vocal. ZERO HOUR, ROMANCE; JOE JOE JUMP, DON'T LET IT END; BLUES IN THE STORM, UNLUCKY WOMAN. 3-12" records—\$5.25

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New York—Annual profit statement of Decca records released here a few days ago showed the waxery with a 1945 profit of \$839,892 or \$2.16 a stock share, as compared to \$1,000,905 and \$2.58 a share in 1944.

Prexy Jack Kapp allowed as how the drop was due to higher costs from labor shortage, but said that considering how tough things were in '45, Decca was well prepared to handle anything coming up. He added that two new plants in Los Angeles, and Chicago are expected to up the yearly figure of 75,000,000 discs considerably.

Down Beat covers the music news from coast to coast.

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Little Jazz Receives Awards



Chicago—Down Beat's jazz writers George Hoefler and John Lucas finally caught up with Roy "Little Jazz" Eldridge at last month's Hot Club of Chicago session to present him with his All-Star Band trophies for '44 and '45. Jax presents the trophies while Hoefler, at the mike, makes the introductions.

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Ted Heath Climbs Fast In Merry England

London—Eight months ago Ted Heath decided the time had come for him to put his own ideas of a good swing band together. He climbed down out of Gerald's trombone section and formed a unit during the midst of an acute musician shortage that has become one of England's most popular bands.

Ted had to gather sidemen who were still in uniform (several of his men still are) and for a few months had to content themselves with local broadcasts but the men believed their leader had something good and stuck with him through charity shows and all. And then it happened—a plum of an assignment from BBC on their *Top Ten* show (counterpart of *Hit Parade*) and soon Heath knew he had fans and what was more, or just as important, jobs.

Played Top Spot

One of Ted's main stops on his rapid climb up the old ladder of success was the Hammersmith Palais de Danse where he was held over week after week in addition to the costly regular Monday night show. It was here that the crew lured the elite society crowd to listen to Heath's biggest war hits, *That Lovely Week End* and *I'm Gonna Love That Guy*.

London's Palladium impresario Val C. Parnell soon realized the drawing power of the Heath and gave permission for the London premier theater to feature the orchestra in a series of fort-

nightly swing concerts, the first since the Ellington and Calloway presentations of a decade ago. After eight in a series the Palladium is now considering putting on afternoon as well as evening concerts. The shows will continue indefinitely on alternate weeks with the band touring the big provincial cities in between.

Touring Continent

The continent has also been bidding for the band. As this goes to press the Heath crew is winding up a tour of Switzerland and has a Dutch and Scandinavian offer.

Decca reports the Heath outfit their man asset in their new continental release quota with the band's theme song, *Opus One* and Kenny Baker's *First Jump* mainly responsible for the current heavy disc sale.

—Stuart S. Allen

Los Angeles—The Abbott and Costello airshow (NBC) will move to New York for broadcasts of May 23 and 30. Singer Amy Arnell will accompany comedians to Manhattan for the two shows but ork will be recruited in New York.

England's Newest Sensation - Ted Heath



London—Here are several views of the Ted Heath band which skyrocketed to the top in England during the last eight months. Top photo shows Heath conducting the reed section. Center picture is the

brass section known as *The Brass Hats*, a band within the band. Lower left is the guy responsible for it all, Ted Heath. Lower right the feminine touch, chirper, Beryl Davis.

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Jockeys Organize

New York—Harvey Hudson, disc-jockey for WRVA, Richmond, Virginia, off on a letter campaign to form a southern disc association meeting annually in N.Y.C. to better artist-spinner relations. Outfit will be called "Southern States Record Spinners."

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Cleveland Music Pic A Scrambled Situation

Cleveland—Perhaps the local scene isn't fully representative of the country, yet the picture here is sufficiently bad to warrant a little investigation.

Clubs are operating now at plus-war boom levels, and there is not the money and jobs floating around to keep the night club business up to the same high war level. And, as always in such a situation, when readjustment sets in it's the musicians who are affected.

Boys Aren't Worried Yet
Musicians aren't too worried yet—there are plenty of jobs and scale is good. It falls into two classes, neither too hard to take: \$2.35 hourly for "class A" spots; \$1 hourly for "class B" clubs.

Competition among Local 4 members is very keen at present, offsetting the plentiful jobs. The town is flooded with veteran musicians and in many spots these men have replaced the generally inferior musicians who kept out of service. This particularly holds true on such jobs as radio

studios, the better cafes, etc.

As a result of the scramble plenty of musicians are out of work, plenty of good ones, too. Pianists and drummers, in particular, are hardest hit.

Prices in night clubs, throughout the city, are still exorbitant, and now the local cafe goer hasn't the dough he had before. As a result trade is poor, far from the war years' gross, decidedly lower than last fall's biz. And, as usual, musicians suffer. Perhaps not so much right now as when the inevitable readjustment comes. It will mean less men per job, less jobs over all. And as in previous lean years here, it will mean either a shaving or backhand lowering of Local 4 scale.

Solos (b) A strong sense of beat (c) The freedom (and the roughness) derived from ad lib playing by a group of musicians. (d) And (this one seems to hold true in most cases) there should be a composite mood established by the group. The need for this fourth element explains why so many all-star records fall apart: the men while playing well, and playing genuine hot jazz, simply establish dissimilar moods.

You will notice that while it isn't a flat rule, by and large, you will have hot jazz such played only by small bands. The element of freedom is something that, as in armies, is available only to small groups. But for Heaven's sake, don't think that I am implying that that because this element of freedom does exist, it automatically makes Hot Jazz a "better" form than the others. It merely makes it different. If you want the ad lib feeling and its disadvantages and advantages, then you are a Hot Jazz man—but don't forget that is a private value judgment and one that you can't extend to the other four groups without some very tough arguments.

SWING
And what a kicking around term has taken! Used here, it means a performance where the primary emphasis is on: (a) arrangement (b) beat (c) group color. Solos, of course, are used but are secondary to the group effect, and are often only used to point it up rather than being genuine hot jazz in themselves. There is obviously blending and mixing of the two—nobody has ever found a category with a non-stretching wall. Either small

or large groups can fit here naturally. Primary attention of the man writing about swing is on the group rather than the individual.

DANCE
Some people seem to think that both HOT JAZZ and SWING are parts of this section. They are not—and with a vengeance. We'll be going into that at great length in coming issues. Very definitely most JAZZ and SWING groups in this country are rotten dance bands for reasons you shall see. As a matter of fact, there is less good dance music in this category than any of the other four groups. Tie that one, if you can! The primary question is: does the stuff dance well—and the only way to decide that is to try it out; at the same time, remembering there are just as many different schools of DANCING as there are SWING and JAZZ. You can see what a rough racket reviewing can be—they expect you to sit up half the night listening to records, and the other half dancing to 'em. My back! My feet!

VOCAL
Beethoven found out that you can't write for voices as you do for instruments. People (even

Armstrong) do different things when they sing than when they play and therefore have to be reviewed on different standards. Concepts of vibrato, attack, phrasing are completely different than with instruments, so it gives us another compartment to handle.

NOVELTY
The music business, thank goodness, still has a sense of humor and showmanship, which is why we added this division. Leave me add that while we all recognize that there is good and bad humor, I haven't even been able to find in the writings of such sages as Fred Allen a definition of what the funny gag is; so all in all, this is probably the toughest group of them all on which to do the kind of reporting job I'd like.

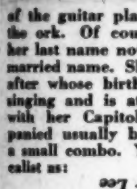
In conclusion, remember when you start writing people for lists of what they think are the World's Best Music, that Beethoven sounds fine at 8 P.M., Delius at midnight, and Alex Wilder is, oh, so pretty at 4 A.M. Now which one do YOU think is better?

Down Beat covers the music news from coast to coast.

who dat

NORMA EGSTROM

This is the true name of this lovely and talented blonde from Minneapolis, who became famous as a singer when she cut *Why Don't You Do Right?* with Benny Goodman and his band. BG discovered her at the Ambassador East in Chicago and she was a fixture with his band until she retired in California to become the bride of the guitar player, who also left the ork. Of course Egstrom isn't her last name now, since she has a married name. She has a daughter, after whose birth she returned to singing and is attracting attention with her Capitol records, accompanied usually by her hubby and a small combo. You know this vocalist as:



PERRY LEE

Disc Digging Mix Gets Ready To Fix

(Jumped from Page 18)
them as a composite group is both unfair and a waste of time.

HOT JAZZ
I've looked over all the definitions in the books and the articles on the subject, and the gentry seem to be agreed that to have hot jazz you must have: (a)

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CASINO GARDENS, Ocean Park, Cal.—Sonny Dunham

COMMODORE HOTEL, New York—Hal McIntyre

EL GROTT, Chicago—Gerald Wilson

400 RESTAURANT, New York—Gene Krupa

LINCOLN HOTEL, New York—Erskine Hawkins, Clang, May 9

MEADOWBROOK, Cedar Grove—Vaughn Monroe, Clang, May 13

MEADOWBROOK GARDENS, Culver City, Cal.—Bob Crosby

NEW YORKER HOTEL, New York—Jerry Wald

PALLADIUM, Hollywood, Cal.—Sammy Kaye

PENNSYLVANIA HOTEL, New York—Tony Pastor

RAINBOW BALLROOM, Chicago—Stan Kenton; May 14, Ray Anthony

ROSELAND, New York—Bobby Byrne

SHERMAN HOTEL, Chicago—Woody Herman

STEVENS HOTEL, Chicago—Frankie Masters

TERRACE ROOM, Newark, N. J.—Tommy Tucker, Clang, May 13

TRIANON, Southgate, Cal.—Joe Sanders

Pearl, Ray (Muehlebach) Kansas City, Mo., t

Pett, Emile (Versailles) NYC, nc

Phillips, Ted (Chase) St. Louis, Mo., Clang, 5/16, h

Prima, Louis (RKO Keith's) Boston, 5/9-15, t

Rich, Buddy (Orpheum) Los Angeles, Cal., Opong, 5/14, t

Reid, Don (Melody Mill) Riverside, Ill., h

Reisman, Leo (Waldorf Astoria) NYC, Clang, 5/14, h

Robbins, Ray (Peabody) Memphis, h

Ruhl, Barney (Washington) Indianapolis, h

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S
Sanders, Joe (Trianon) Southgate, Cal., Opong, 5/7, b
Sandifer, Sandy (Cricket Club) Los Angeles, nc
Saunders, Red (Garrick) Chicago, nc
Sherock, Shorty (Lakeside Park) Denver, Colo., 5/10-16
Sherwood, Bobby (Avondale Cafe) Los Angeles, Opong, 5/8, nc
Snyder, Bill (Baker) Dallas, h
Strong, Benny (Trianon) Chicago, b
Strong, Bob (Mary's Place) Kansas City, Me., nc
Stuart, Nick (Last Frontier) Las Vegas, Nev., h
Sykes, Curt (Trianon) Seattle, Washington, b

T
Tucker, Orrin (Walled Lake Casino) Walled Lake, Mich., Clang, 5/16, nc
Tucker, Tommy (Terrace Room) Newark, N. J., Clang, 5/18, nc

V
Van, Garwood (Clro's) Los Angeles, Cal., nc

Vaughn, Buddy (Riverside Club) Casper, Wyo., nc

W
Wald, Jerry (New Yorker) NYC, h
Waples, Bud (Pelham Heath Inn) Pelham, N.Y., nc

Watters, Lu (Dawn Club) San Francisco, nc

Wayne, Phil (LaMartinique) NYC, nc

Welk, Lawrence (Aragon) Ocean Park, Cal., b

Wiggins, Eddie (Braam Hall) Chicago, nc

Wilde, Ram (Statler) Boston, Mass., h

Williams, Cootie (Riviera Club) St. Louis, Mo., Clang, 5/16, nc

Williams, Grif (Palmer House) Chicago, h

Wilson, Gerald (El Grotto) Chicago, nc

Gene Krupa Lineup

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